IFAR Journal

INTERNATIONAL FOUNDATION FOR ART RESEARCH

VOLUME 2 NUMBER 2 SPRING 1999

ANTIQUITIES UPDATES:
GETTY RETURNS THREE OBJECTS TO ITALY
DISPUTED COINS GO TO TURKEY
COLUMBIA CONFERENCE: *WHO OWNS CULTURE?*

DEGAS' *LITTLE DANCER*: WHAT TECHNICAL ANALYSIS TELLS US

WORLD WAR II TROPHY ART: A PERSPECTIVE

INCORPORATING Stolen Art Alert

IFAR *Journal*, ISSN 1098–1195, is published quarterly by the International Foundation for Art Research, Inc., 500 Fifth Avenue, Suite 1234, New York, NY 10110. Subscription rates are $65 per year. PERIODICALS postage pending at New York, NY 10036 and at additional mailing offices. **POSTMASTER:** Send address changes to the International Foundation for Art Research, Inc., 500 Fifth Avenue, Suite 1234, New York, NY 10110.

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IFAR WISHES TO ACKNOWLEDGE THE JOE AND EMILY LOWE FOUNDATION, INC. FOR ITS GENEROUS GRANT IN PARTIAL SUPPORT OF *IFAR JOURNAL*.

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Cover: The J. Paul Getty Museum, Los Angeles, No. 83.AE.362. Artists: Onesimos (painter) and Euphronios (potter). *Attic Red-Figure Kylix Type C*, c.490 B.C., Greece. Terracotta. Size: Ht. 19.0 cm. Diam. 46.6 cm; Diam. (foot) 20.5 cm. Returned by The Getty Museum to Italy.

TO THE EDITOR:

Today we discussed the article that you wrote in the IFAR magazine ("An IFAR Miró Authentication...," *IFAR Journal*, Vol. 2, no. 1, pp. 9–13) regarding the Mural Scrolls project, that has been keeping us very busy searching the provenance and the origins of the large Miró reproduction that we found, all rolled up and dusted, at the upper floor of the Son Boter studio where my grandfather worked from 1960 until c.1979 in Palma de Mallorca.

I am addressing these words to you in order to personally congratulate you for your scholarship and thorough work, since it has indeed clarified many of our doubts about that series of reproductions. In fact, Mr. Aurelio Torrente, the Director of the Fundació Pilar i Joan Miró in Mallorca, framed that large reproduction, and placed it on one of the walls of his office. As you can imagine, it was very embarrassing for all of us not to have any answers to the questions regarding the inscription *M/S*, as well as many others that were appearing every time that I would step in the director's office. Today I mailed your article to the Foundation, as well as our assistant at the Miró Estate office in Palma de Mallorca, Ms. Saskia Ulbricht, so we will be able to order some copies of the IFAR issue for our archives.

Thank you very much for clarifying all those answers to the Miró people, and, once again, congratulations for your work.

Yours Sincerely,

Joan Punyet Miró

IFAR welcomes letters. However, we cannot publish all letters received and reserve the right to edit those we do for length and clarity. Please keep letters brief.

Erratum

In the article "True or False: Authenticating Egon Schiele—An *IFAR Evening* with Jane Kallir," *IFAR Journal*, Vol. 2, No. 1, Winter 1998/99, the photos for Figures 6 and 7 on p. 16 were transposed in printing. The correct pictures and caption are:

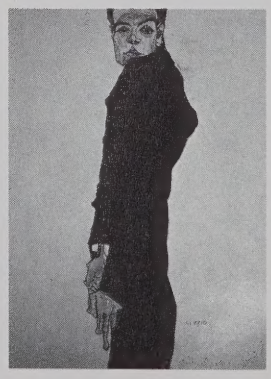


Figure 6. Egon Schiele. *Portrait of the Painter Max Oppenheimer*, 1910. Gouache, watercolor, ink, and black crayon on paper. 17¾" x 12½" (45.1 x 35.7 cm) Kallir D 588. Estate of Serge Sabarsky. Courtesy Galerie St. Etienne, NY.

Figure 7. Copy of *Portrait of the Painter Max Oppenheimer*, by a hand other than Schiele's own. Courtesy Galerie St. Etienne, NY.

THE ODYSSEY OF A FORGED RENOIR

A forged Renoir painting, *La Loge* (also known as *Au Théatre)* (Fig. 1), is in the hands of the Los Angeles Police Department after more than ten years of passing through the art market under questionable practices. During this period, as documented by the LAPD, numerous people expressed interest in the painting, but its authenticity was invariably questioned. The complicating factor was a (subsequently repudiated) certificate of authenticity signed by the late François Daulte.

When Daulte—a noted Renoir scholar and long-time member of IFAR's Art Advisory Council—signed the certificate in 1985, he was tricked into believing that he was merely duplicating a certificate he had written for the authentic Renoir on which the forgery was based. Daulte had previously examined the real painting and included it in his Renoir catalogue raisonné (Vol. 1, #630). The authentic Renoir is in a private collection in Paris which purchased it at auction from Phillips in London in 1984 (Fig. 2).

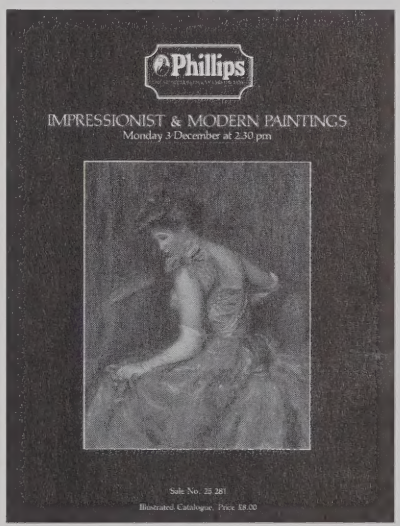
The sequence of events and cast of characters in the case is confusing. It includes several dealers, clients, and petty criminals. The current "legal owner" of the fake, a Missouri art dealer named Dan Liberman, told Detective Don Hrycyk of the LAPD that he purchased the painting (accompanied by the subsequently repudiated Daulte certificate) in 1985 for $191,000 believing it to be authentic. Not long after, Liberman sold the work to a client but was forced to return the money after the client determined that it was a fake. During the litigation that ensued, Daulte examined the original and fake Renoirs side by side and it was then that he realized his error and repudiated his second certificate as well as the forged painting. But Liberman was not able to get back *his* purchase price because the person who sold the work to *him* had disappeared.

A few years later, Liberman consigned the fake Renoir as a work of "decorative art" with another dealer, who, in turn, consigned it with Los Angeles stamp-shop-owner-turned-art-dealer, Jessaia "Bob" Venger. Venger was apparently told that the painting was a fake, but, curiously, was given the repuduated certificate anyway. He repeatedly tried to sell the painting as a genuine work, accompanied by the certificate.

Several prospective buyers, unpersuaded by the certificate, actually flew to Switzerland to have Daulte examine the painting in person before sealing the deal, but Daulte refused to authenticate it and repeatedly disavowed the certificate.

In August 1996, the LAPD seized the fake Renoir from Venger, who, it turned out, was also implicated in several other civil fraud cases involving galleries and dealers. This February, Venger pled guilty to multiple attempts to sell the fake Renoir and other fraudulent acts. He was placed on felony probation, fined, and sentenced to community service and time already served in prison (15 days). As of this writing, the repudiated Daulte certificate is still in circulation, but the fake Renoir is in police custody. Detective Hrycyk told IFAR that it will be added to the LAPD property file for instructional use and for bait in "sting" operations. It will not get back into the marketplace.

1. Fake *Renoir La Loge*, oil on canvas. In custody of the L.A. Police Department. Signed "Renoir," upper right.



2. Cover, Phillips Auction Catalogue, Sale of Monday, 3 December 1984, showing the authentic *Renoir La Loge*, 15¾" x 12". Date c.1890. Signed "Renoir," upper right.

THREE CHEERS FOR LARRY MAJEWSKI

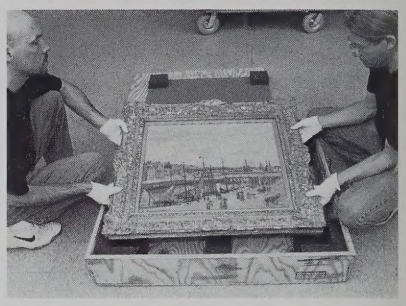
A devoted group of colleagues, friends, and former students gathered March 15 at the James B. Duke House of the Institute of Fine Arts for a symposium honoring Professor Emeritus Lawrence J. Majewski on his 80th birthday. "Larry," as he is affectionately known, is one of the Founding Members of IFAR's Art Advisory Council, a former member of IFAR's Board of Directors, and the Retired Chairman of the Conservation Center of the Institute. He joined the staff of the Conservation Center in 1960 and served as its Chair from 1966 until his retirement in 1986. During that period, he trained an entire generation of conservators, many

Larry Majewski surrounded by former students, friends, and colleagues wearing "Larry's Fix-it" aprons at a symposium honoring his 80th birthday. Photo: Dwight Primiano Photography

of whom contributed to the symposium as well as to a Festschrift presented to him in February: *The Materials, Technology, and Art of Conservation.* Among Larry's former students are two other members of IFAR's Art Advisory Council, Professor Margaret (Peggy) Holben Ellis, current Chair of the Institute's Conservation Center, and Joyce Hill Stoner, Professor of Conservation at the University of Delaware and Consultant at Winterthur. IFAR joins in the salute and thanks Professor Majewski for all he has done for us.

STOLEN PISSARRO PAINTING RETURNS TO WORCESTER

There is a happy ending to a story reported in the Winter 98/99 issue of *IFAR Journal.* Pissarro's painting, *Bassins Duquesne et Berrigny à Dieppe, Temps Gris,* one of several works stolen from the Worcester home of Mr. and Mrs. Robert Stoddard in 1978, is back in Worcester. It has been acquired by the Worcester Art Museum as the Stoddards intended. The painting was spotted on the cover of a Cleveland auction catalogue last October and seized by the FBI two days before the scheduled sale. The initial call to the FBI was made by IFAR's Executive Director after several people contacted IFAR. Mrs. Stoddard identified the work as the one that had been stolen from her 20 years earlier. Ironically, she died at the age of 94 only a few weeks after the painting was discovered, but not before amending her estate plan to donate the painting to the Worcester Art Museum. Her claim to the painting, however, was contested by the two Cleveland businessmen who had consigned it to the auction house. The case was settled out of court on April 8, just days before the scheduled hearing. The Museum agreed to pay a small, undisclosed sum to the consignors, as well as $90,000 to the Liberty Mutual Insurance Company, to reimburse the amount it had paid to



Camille Pissarro, *Bassins Duquesne et Berrigny à Dieppe, Temps Gris,* 1902, on its return to the Worcester Art Museum.

the Stoddards for the painting after the theft. The insurance company waived the interest charges, estimated at well over $100,000. The Museum made the purchase through the Stoddard Acquisition Fund.

James Welu, Director of the Worcester Art Museum, told IFAR that "he is very pleased that the Pissarro painting has become part of the permanent collection of the Museum, which was the wish of Mrs. Stoddard, who with her husband, had lived with and loved this painting for decades." The work will undergo conservation treatment before going on view in February 2000 in a special exhibition: *Pissarro and Other Masters: The Stoddard Legacy,* featuring works donated to the Museum by the Stoddard family over the years, as well as others purchased through the Stoddard Acquisition Fund.

The Stoddard theft, however, is not settled. None of the other works stolen from the Stoddards in 1978, including two by Renoir, have surfaced. The case is in the hands of the FBI in Boston.

Ancient Art . . . New Developments

Several recent events have drawn attention to the continuing and often heated debate surrounding the collecting of antiquities. Among these:

- The Getty Museum's voluntary decision in February to return three stolen objects to Italy
- Collector William Koch's decision in March to return a hoard of disputed silver coins to Turkey
- A major conference on ownership and cultural property issues at Columbia University in April, following soon after one at Rutgers University last fall
- An impending Appeals Court ruling on the seizure by U.S. Customs of a 5th century B.C. gold phiale from the New York home of collector Michael H. Steinhardt

THE GETTY FOLLOWS POLICY AND RETURNS THREE ANTIQUITIES

The J. Paul Getty Museum has returned three objects from its antiquities collection to Italy. The reasons, the Getty said, were that it learned that one was illegally excavated from an archaeological site; a second was stolen from a storeroom of a scientific excavation; a third belonged to a private Italian collection.

What was significant about the Getty's action was that the objects were returned on the museum's own initiative. This despite the high quality of the works involved and the fact that two of the three had been in the museum's collection since the early 1980s. In an era of aggressive pursuit and litigation by so-called "art source" countries, the unprompted return of items by such a high profile American institution as the Getty promises to have an effect on the climate of antiquities collecting.

The returned works are:

~ An Attic Greek Red-Figured terracotta drinking cup, called a kylix (cover photo and Fig. 1)—dating from c. 490 B.C., painted by Onesimos with scenes of the Trojan War and signed by Euphronious as potter. The Getty purchased the cup from a European dealer in 1983, with additional fragments acquired later. Recent information showed that the kylix originated in Cerveteri, an Etruscan gravesite north of Rome. Its return is no small matter to the museum since the kylix was a highlight of the Getty's antiquities collection and is even featured in the museum's illustrated handbook.

~ A 2nd century B.C. marble torso of the god Mithra (Fig. 2)—originally shown in the act of sacrificing a bull—with later additions of head and arms. The sculpture entered the Getty in 1982. The European dealer from whom the Getty acquired it had told the museum that the sculpture came from an English private collection, but it was recently determined to have been stolen from the collection of the Giustiniani family in Italy.

~ A late 1st century A.D. Roman copy of a Greek sculpture by Polykleitos showing the head of the athlete Diadoumenos (Fig. 3). This was a 1996 addition to the Getty's collection, acquired through gift and purchase from New York collectors, Barbara and Lawrence Fleischman. Although a Getty search of the ALR database at the time of acquisition turned up nothing, recent information revealed that the work came from the storeroom of an archaeological excavation in Venosa, Italy.

In returning the objects unsolicited, especially in the current climate, the

Figure 1. The J. Paul Getty Museum, Los Angeles, No. 83.AE.362. Artists: Onesimos (painter) and Euphronios (potter). *Attic Red-Figure Kylix Type C*, c.490 B.C., Greece. Terracotta. Size: Ht. 19.0 cm. Diam: 46.6 cm; Diam. (foot) 20.5 cm.

Figure 2. The J. Paul Getty Museum, Los Angeles, No. 82.AA.74. Artist: Unknown. *Fragment of a Statue of Sacrificing Mithra*, 2nd–1st century B.C., Pentelic marble. Size: Ht. 99 cm; approx. W. 56 cm.

Figure 3. The J. Paul Getty Museum, Los Angeles, No. 96.AA.212. Artist: Unknown. *Head of the Diadoumenos of Polykleitos*, late first century A.D. Fine-grained white marble. Size: Ht. 22 cm.; W. 15.2 cm; D. 17.7 cm.

Getty knew it was making a major statement. But the Getty was adhering to a new, strict acquisitions policy for antiquities collecting that it adopted in 1995 and that we reprint below for the interest of our readers. That policy, as outlined by Marion True, Curator of Antiquities at the Getty, "calls for [the] prompt return of objects to their country of origin should information come to light that convinces us that this is the appropriate action to take." On a panel at the recent Columbia Conference on cultural property: *Who Owns Culture?* (see below), Ms. True noted that the amended policy was based on the following rationale:

- Even without new acquisitions, the museum could exhibit only a small percentage of its collection

- It was becoming increasingly difficult for the museum to acquire good ownership documentation and, in any case, documents could easily be forged. She noted that the items the Getty was currently returning to Italy, for example, all came with "so-called" documents.

For all intents and purposes, Ms. True said, the new acquisitions policy has brought the Getty's "period of antiquities collecting to an end," despite the fact that their collection is nowhere near complete. It has caused a shift in focus, emphasizing the conservation of works in foreign countries, co-sponsored with the Getty Conservation Institute, and, with it, the development of international collaborative programming and longer-term loans.

Ms. True did not absolve the "source" countries of any responsibility in the dialogue revolving around antiquities collecting. Rather, in her words, "they have a responsibility to make their works available to museums around the world." She argued that the source countries need to be more open, that "the education of an international audience is a key factor" in raising public awareness and in developing new audiences who will ultimately care about preserving the objects.

Getty Museum Acquisitions Policy for Classical Antiquities

Adopted by the Board of Trustees, November 13, 1987
Revised November 10, 1995

It is the policy of the J. Paul Getty Museum to acquire Classical antiquities of great artistic merit that become available in the United States and abroad, provided that these acquisitions are made in accordance with the 1970 UNESCO Convention Agreement and with certain procedures enumerated here.

1. Vendors of Substance. All transactions shall be conducted only with vendors of substance and established reputation in order that such transactions shall be covered by enforceable warranties.

2. Documented Provenance. Proposed acquisitions must come from established, well-documented (i.e., published) collections. Publication must precede the date of adoption of these revisions, November, 1995. The only category of material that may be excluded from this requirement are fragments of ancient vases that join vases in the Museum's collection.

3. Warranties. The standard Museum warranties apply to any Antiquities acquisition.

4. Exhibition and Publication. New acquisitions will be placed on exhibition as soon as they can be safely installed; an illustrated entry for the object will be included in the next Acquisitions Supplement to the *J. Paul Getty Museum Journal.*

5. Claims. In the case of acquisitions made after adoption of this Policy:

a) If the Museum becomes aware of a patrimony claim by a foreign government which claim would be valid but for the bar of the statute of limitations or the three-year exemption period in Section 312 of the United States Public Law 97–446, which allows for the implementation of the 1970 UNESCO Convention on Cultural Property, the Museum normally will offer to return the object to the aggrieved country upon payment of just compensation.

b) If the Museum becomes aware of a patrimony claim by a foreign government before the expiration of the statute of limitation, at the Museum's option, the vendor will be required by warranty to defend the claim at the vendor's expense. Should the vendor be unable or unwilling to do so, the Museum will consider the validity of the claim and will determine accordingly whether to contest the claim or surrender the object.

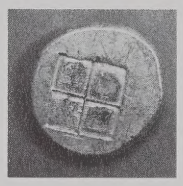
c) If the vendor defends such a claim which ultimately is adjudged valid, the vendor will be required by the sales agreement to be responsible for all damages, costs and expenses imposed by the judgment upon the Museum; if the object is ordered to be returned to the aggrieved country by the judgment, the vendor in addition shall refund to the Museum the purchase price thereof, interest thereon, and all expenses borne by the Museum in connection with the transaction.

SETTLEMENT IN TEN-YEAR DISPUTE OVER THE ELMALI COINS

For ten years, a legal battle raged over the so-called "Elmali Hoard" of ancient Greek silver coins. Then, in March, four days before the case was finally scheduled to go to trial, it was over. The dispute between the Turkish government and U.S. businessman William I. Koch and his two partners over ownership of the coins ended in a ceremony in the Turkish Embassy in Washington. Mr. Koch announced he was handing over the 1661 coins to Turkey. The Turkish government presented him with a medal of thanks for "safeguarding the coins" since 1989 (when the lawsuit began). There was no admission of guilt by Mr. Koch or his partners, Jonathan H. Kagan and Jeffrey Spier, and the financial and other terms of the settlement were not disclosed. But the case is an indication of how aggressively foreign governments are willing to go in pursuit of what they believe is their national patrimony.

Under Turkish law, archaeological finds belong to the government. The village of Elmali is in an area of Turkey that was part of Ancient Greece. The coins, which were found by two villagers using a metal detector, passed through several hands in Turkey before apparently being smuggled out of the country to dealers in Munich, who sold them to Mr. Koch and his fellow investors in 1984 for $2.7 million. (It is estimated that they are now worth upwards of $30 million.) Mr. Koch, who was a novice coin collector at the time, sought the advice of Cornelius C. Vermeule 3d, then Curator of the Department of Classical Art at the Boston Museum of Fine Arts (Mr. Koch was a member of the museum's board). The exact substance of their discussions is disputed.

Athenian Decadrachm, Greek, 5th century B.C., front (left) and back (right). Part of the "Elmali Hoard."



Bisaltae Octadrachm, Greek, 5th century B.C. front (left) and back (right). Part of the "Elmali Hoard."

Throughout the legal battle, Mr. Koch and his partners said that their coins were not the same as those sought by Turkey. Even if they were, it was not clear initially whether the Turkish law for antiquities would be honored by an American court, and this point alone was litigated for about two years.

The total "Elmali Hoard" consisted of about 2,000 coins including 13 of the rarest Greek coins, 5th century B.C. decadrachms, in near mint condition. Some were returned by other owners earlier, and about 50–100 are still outstanding. The government of Turkey has made clear that it intends to retrieve them. In presenting Mr. Koch with a medal, the Turkish government intended to make a statement. Lawrence Kaye, one of the attorneys for the Turkish government, told IFAR that "the medal was an appropriate gesture. It not only thanks him for caring for the objects for years, but it creates an atmosphere to get back the remaining coins." Indeed, Mr. Kaye added, the Turkish government "tries to resolve these cases with something positive. We did this with the Metropolitan Museum (Lydian Hoard) case in 1993 as well, and now the Met recently exhibited the first exhibition in the United States of a private Turkish collection of art, and the Turkish Minister of Culture attended the opening. This was the kind of cooperation that Turkey envisioned when that case was settled."

Mr. Kaye has now been retained by the Guatemalan Government to represent it in its dispute with the Boston Museum of Fine Arts over Pre-Columbian objects.

COLUMBIA UNIVERSITY CONFERENCE: *WHO OWNS CULTURE?*

Columbia University's Italian Academy for Advanced Studies and the National Arts Journalism Program jointly hosted a three-day international conference on cultural property and patrimony this April. The program was very timely given antiquities events such as those noted above. Add to those, highly publicized World War II restitution issues, the destruction of cultural property during ethnic violence in Eastern Europe, and reported looting at Angkor Wat.

In a series of lively, informative, sometimes heated, very wide ranging, and often thoughtful sessions, an array of distinguished international speakers outlined the issues, staked out positions, and, in some cases, proposed solutions. One would be hard-pressed to say that they reached any actual conclusions or even clearly delineated

the next steps, but—and it is an important "but"— they have kept the dialogue moving.

What set the Columbia conference apart from a similar conference at Rutgers University (*Art, Antiquity, and Law*) last fall was, in part, the prominent participation of journalists at Columbia, some as panel moderators. They brought a different perspective —probing, objective, sometimes sarcastic, certainly livelier than the usual conference fare. The panelists at the Columbia Conference were also more broadly representative of the different constituents in the cultural property debate than was the case at Rutgers, where many of the panelists were archaeologists. The Columbia Conference included antiquities collector Shelby White, several art dealers, a representative of Sotheby's, and several museum people, including Marion True of the Getty, Ashton Hawkins of the Metropolitan Museum and Glenn Lowry of the Museum of Modern Art, the latter two representing museums that have been directly involved with litigation on cultural property issues.

Panelists disagreed on the role looting and collecting play in the destruction of cultural property; and they even disagreed on the definition of cultural property.

Archaeologists were also well represented, as were several attorneys active in the cultural properties arena, including Lawrence Kaye, who litigated the Elmali and Lydian Hoard cases for the government of Turkey, Patty Gerstenblith, and Daniel Shapiro, both of whom are also, respectively, Editor-in-Chief and President of the International Cultural Property Society. (Mr. Shapiro is also a member of IFAR's Board of Directors.)

The Debate

Another attorney, John Merryman, Professor Emeritus at Stanford Law School (and a member of IFAR's Law Advisory Council), set the early tone for debate with a historical overview of cultural property issues. He noted that the post World War II era, which includes the creation of UNESCO and the development of various embargo and national ownership laws, raises the question of whether "market" nations like the United States and Switzerland should help "origin" nations enforce their borders and their export laws. For him, the debate is not about "theft," which is "wrong," but export. "Export is not necessarily theft."

He then went on to describe various ideologies that in his mind make up the current debate. On one end he saw what he called "cultural nationalism with retentionism," the viewpoint underlying the UNESCO Convention of 1970. At another end he pointed to the "acquisitors," including museums and collectors, who argue that they "preserve" objects by moving them to people who value them, that limitations to trade drive the trade underground, and that art is a good ambassador. Merryman concluded by saying that if we might be able to accept that all the viewpoints are valid, then a resolution to the cultural property debate "is both harder but more interesting."

Karl Meyer, on the other hand, author of *The Plundered Past* (1973), one of the early books in the field, took issue with Merryman. What Merryman saw as a "legal" issue regarding export enforcement, Meyer saw as an "ethical" one. "*Of course* every nation should respect another nation's law," he asserted.

The Merryman-Meyer disagreement set the tone for other discussions. Polarization was evident throughout the sessions. Panelists disagreed on the role looting and collecting play in the destruction of cultural property; and they even disagreed on the definition of cultural property, since, as Susan McIntosh, a Professor of Anthropology noted, "culture is like a transparent lens that colors the way we see the world, but the world is a set a shifting values." Americans see the world through a particular lens. "Can't we see the world," she asked, "from other people's lenses, who value things that are completely meaningless to us?" Some panelists recommended establishing a "world court for art" to resolve disagreements. The reaction was mixed, and, with tongue in cheek, Michael Kimmelman, the *New York Times* art critic, said, "Yes, the regular World Court functions so well that we should institute a world court for art." Simon Schama, University Professor at Columbia, thought a "world art court is a hideous idea." Protection of art, he said, "depends on local passions and is a local responsibility. . . ."

Throughout the conference there was consensus that "theft" of art was wrong—("We don't buy stolen art," Shelby White said, "and we speak to scholars before we purchase"). But there was lack of consensus on what constitutes theft. George Ortiz, a Swiss collector in the audience, made the

distinction between "movable and immovable (architectural) objects."

Solutions

NAGPRA, the Native American Graves Protection and Repatriation Act, enacted in the U.S. in 1990 (see article in *IFAR Journal*, Autumn 1998), was cited by several speakers as a possible paradigm for the way international cultural property regulation might develop. Museums resisted NAGPRA at first, but now find that it works. Its enactment, however, required compromise on all sides. Thomas Killion, from the Smithsonian Museum, noted that NAGPRA mandates people to "respect the legitimate prerogatives of other stakeholders."

Daniel Shapiro echoed the note of compromise on a panel charged with determining whether there is "a fair solution" to the cultural property debate. Noting that he felt somewhat like "a marriage counselor," he said that "all the parties to the dispute are needed for the solution. . . . There isn't *one* solution; the problem is complex. . . . None of the sides are going away. . . . Listen hard; try to understand the other side and maybe, just maybe, the fair solution will emerge."

Sharon Flescher

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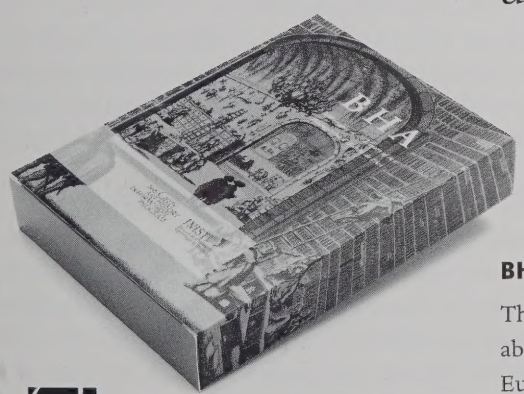

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An *IFAR Evening*: The Jacob Lawrence Catalogue Raisonné Project

Editor's Note: *On December 14, IFAR presented its second* **IFAR Evening** *of the Fall season featuring a talk on Jacob Lawrence by Peter T. Nesbett, the founder and director of the Jacob Lawrence Catalogue Raisonné Project. It was held at the Equitable Tower and included a private tour of the Equitable's collection of American Art. In 2001, the Jacob Lawrence Project will release two books (a catalogue raisonné and a multi-author monograph) and an on-line digital archive. This will be the first catalogue raisonné on an African-American artist and the first to be published also on the World Wide Web. The Project is based in Seattle and Boston. For more information, visit the website at www.jacoblawrence.org.*

Mr. Nesbett gave a brief overview of the artist's work, followed by a discussion of the opportunities and challenges involved in producing a catalogue raisonné on a living artist. The following text by Mr. Nesbett complements his talk and is part of IFAR's ongoing interest in catalogues raisonnés.

Peter Nesbett. *IFAR Evening*, December 14, 1998.

A catalogue raisonné on a living artist is an anomaly. Scholarly compilations of an artist's complete body of work are usually initiated long after the artist's death—whether by the artist's estate, his dealer, or an independent scholar—in order to preserve the integrity of the artist's work against misrepresentation and also to add to the general body of art historical knowledge.

Since founding the Jacob Lawrence Catalogue Raisonné Project, the most frequently asked question I have received is: "How can you do a catalogue raisonné on a living artist?"

. . . publishing a catalogue raisonné during an artist's lifetime . . . raises certain ethical issues . . .

The assumption, of course, is that a catalogue raisonné requires a fixed subject and that the resulting catalogue is a static document. Any catalogue raisonné scholar, however, knows that this is not true. While every catalogue strives for completeness, few ever are. Exhibition and publication histories are always in formation, and unpublished works will inevitably surface after the book goes to press.

A catalogue raisonné represents the state of knowledge about an artist at a specific point in time. Books fix that knowledge in a specific form. But the promises of new technologies—particularly the World Wide Web—will represent the catalogue raisonné as the dynamic document that it truly is, and I expect that more catalogues will be undertaken during an artist's life than had been done previously.

Preparing or publishing a catalogue raisonné during an artist's lifetime, however, raises certain ethical issues concerning an artist's involvement in the process: Has the artist been influential in the documentation of the work (i.e. dating) in a manner that could significantly alter the historical record? How can a scholar authenticate the work of a living artist and maintain the necessary objectivity? These are difficult issues, but I firmly believe that they should not preclude scholars from undertaking catalogues raisonnés on the work of living artists. In certain cases, as with Lawrence, the benefits far outweigh the challenges.

Why Jacob Lawrence?

Jacob Lawrence (b. 1917) is the first African-American artist who was raised and educated in the black community and who received sustained mainstream institutional and critical acclaim. He is best known for his early work, epic narrative series on the lives of prominent historical figures, among them Toussaint L'Ouverture, Harriet Tubman, Frederick Douglass, and John Brown. Stylistically, this early work blends the aesthetic advances of European modernism with the social content of American Scene Painting, Social Realism, and the work of the Mexican modernists. It is distinct from other American and African-American art produced in this century.

In 1941, at the age of twenty-four, Lawrence began exhibiting at the Downtown Gallery, becoming the first black artist to receive representation by a major New York

gallery. Several months later, his epic *Migration* series (60 panels) was jointly purchased by The Museum of Modern Art and The Phillips Collection. Over the next half decade, his work entered the collections of nearly every major museum in the U.S. Through the 1950s and 1960s, his work was regularly included in the Whitney Biennial, and in 1960, 1974, and 1986, it was the subject of three nationally touring retrospectives. Today, renewed interest in his work has resulted in several highly focused exhibitions and publications.

In the early 1990s, while still in graduate school, I researched, wrote, and edited the catalogue raisonné of Mr. Lawrence's graphic work. While completing that project, I became aware of a lack of in-depth scholarship on Lawrence and the fact that the location of most of his work was unknown. I realized that a catalogue raisonné would not only provide scholars access to the full breadth and depth of his work, but also valuable insight into the artistic patronage and the critical reception of work by African-American artists in this century. Furthermore, because Lawrence has used gouache and tempera exclusively since 1935, a scientific analysis of his materials and techniques could yield invaluable information about these less-studied aqueous media.

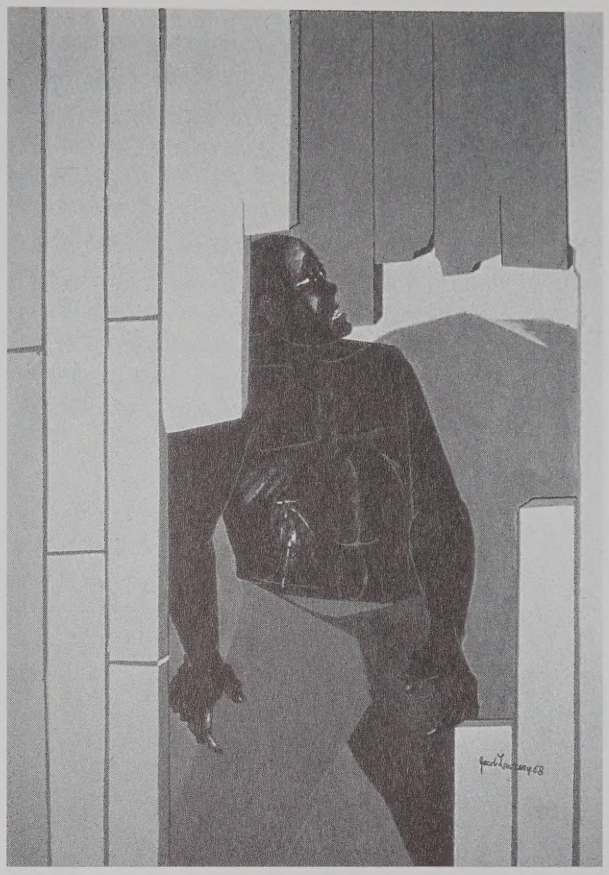

Figure 1. Jacob Lawrence, *Wounded Man*, 1968. Gouache on paper, 29½" x 22". The Walter O. Evans Collection of African-American Art.

Research

I would not have undertaken this catalogue raisonné project had Lawrence not been willing to participate in the research process. Published documentation of his artwork is slight. Although he has exhibited regularly since 1936, the only published monograph on him did not appear until 1986. Furthermore, Lawrence himself has no record of most of the works that have left his studio, and no sketchbooks and few preliminary drawings exist.

Not surprisingly, researching the whereabouts of Lawrence's early paintings and drawings has been daunting. Gallery inventories and sales records provide a partial paper trail for the majority of the works created since he joined the Downtown Gallery in 1941. Lawrence and his wife have been helpful in identifying and locating individuals—and their descendants—whose names appear in provenance records. They have also been instrumental in confirming whether or not works were given as gifts, and in helping us reconstruct a detailed biographical timeline which we can confirm against other sources.

Organizational Planning

While the benefits of working with a living artist can be enormous, the ethical issues can be complex. A project initiated, funded, or researched by the artist him/herself presents an obvious conflict of interest. I would argue, however, that a project initiated, funded, or researched by a family member or—more typically—the artist's dealer also raises questions regarding the researcher's potential conflict of interest. With this in mind, I founded the Jacob Lawrence Catalogue Raisonné Project as a nonprofit corporation with 501(c)(3) status and no institutional or commercial affiliation with the outcome.

Lawrence himself has no record of most of the works that have left his studio, and no sketchbooks and few preliminary drawings exist.

The Project's organizational structure and funding strategy were established to shield the primary researchers from outside influence and maintain the integrity of the process. Neither the artist, nor his wife, family, dealers, lawyer, or accountant are members of the Board of Directors, and none have access to the database developed and

managed by the Project. Also, none of the individuals referenced above have been responsible for the financing of the Project, whose total costs now exceed $1 million. Neither the artist nor his family have made a cash contribution to the Project, and donations received from the artist's dealers total less than 1% of the funds raised since incorporation. I have not banned collectors from contributing, but to date, no collector has donated more than 3% of the total funds received. Private foundation and N.E.H. support account for approximately 10% of total gifts. The majority of the funds received (more than 75%) have come from individuals throughout the United States who do not own original paintings or drawings but who support the mission of the Project. Such a broad base of support is unusual for a catalogue raisonné but consistent with the widespread appeal of Lawrence.

Fortunately, 'fakes' are not an overriding concern at this point.

Figure 2. Jacob Lawrence, *Blind Beggars*, 1938. Tempera on hardboard, 20" x 15". The Metropolitan Museum of Art, Gift of New York City W.P.A., 1943. Copyright 1980 by The Metropolitan Museum of Art.

Authentication

The authentication process has posed additional and perhaps more obvious challenges. Generally, the authentication of an artist's oeuvre is conducted in the artist's absence. With the artist still alive, I had to identify a set of procedures for authenticating his work that honors the integrity of the process and strives for objectivity. I knew that relying exclusively on the artist's word could compromise the process. But I was also fearful that excluding him from the process was foolhardy and could result in a loss of his cooperation with other aspects of the research.

I decided that authentication would not occur simultaneously with research but would be delayed until the end—after we had located, catalogued, photographed and received permissions to publish more than 80% of the artist's oeuvre. This would ensure that works were reviewed in the context of many other works from the same period. It would also allow us to establish the expertise needed before asking the artist to relinquish the responsibility for authenticating his works.

Last fall, I formed an authentication committee of three individuals (two researchers and a conservator). Neither Jacob Lawrence nor his wife is a member of that committee. Then I established a strict protocol for reviewing the artworks. The protocol is based upon a written checklist that must be completed by each committee member (i.e. style, signature, date, other inscriptions, materials & techniques, provenance, etc.). The artist's opinion is one element on the long checklist. When an artwork is classified "for further study," then the artist and his wife are consulted and previous written statements by the artist are considered. Otherwise, his involvement is minimal.

Fortunately, "fakes" are not an overriding concern at this point. Perhaps a dozen have come on the market in the past ten years. Lawrence's ability to review works himself may have been a strong deterrent but, until recently, there has been little financial incentive to forge his work. With the bullish market for American and African-American art, more "fakes" will undoubtedly appear in the coming years.

Is it possible that the committee will come up with a different determination than the artist? Yes. How are we approaching such problematic cases? These works will be inspected in person by the committee and compared to other indisputedly authentic works of the same period.

Figure 3. Jacob Lawrence, *Family*, 1937. Gouache on paper, 30⅛" x 26⅛". The Equitable Life Assurance Society of the United States

Additionally, we will use scientific analysis to assist us in confirming or denying authenticity. The Getty Conservation Institute has analyzed a representative sampling of paintings from every era to establish a baseline for Lawrence's media and methodology between 1935 and 1999.

Publication Formats

Mr. Lawrence, now in his early eighties, is still actively painting. In 2001, his seventy-two mural "New York in Transit" will be unveiled as part of the new Times Square Subway Complex. How are we going to publish works that are not yet completed?

To address this issue, we are publishing our research in both book and digital formats. Books permit us to reach audiences that are not yet on-line and provide for higher quality images. Publishing on-line, however, will allow us an efficient means of updating information to scholars, collectors, students, and art-interested audiences. As new work surfaces, or as Mr. Lawrence completes new paintings, we will update the on-line catalogue raisonné on a regular basis.

Peter T. Nesbett

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Technical Examination Methods: A Retrospective Look at Degas' *Little Dancer Aged Fourteen*

Around 1880[1] Edgar Degas created a sculpture in wax, the *Little Dancer Aged Fourteen*, that has become a sculptural icon of the twentieth century. Like most icons, it is known mainly through reproductions. Currently there are 28 known bronze casts and two plaster casts of the full-sized, dressed version of this sculpture dispersed in public and private collections around the world.[2] All were cast after the artist's death in 1917. Unlike most of the serial sculpture produced in the last half of the nineteenth century, however, the original wax sculpture from the hand of Degas has survived and affords a rare opportunity to get close to the artist.

The *Little Dancer* was Degas' only sculpture exhibited publicly during his lifetime, and was exhibited by him only once, in 1881, at the Sixth Impressionist Exhibition in Paris where it caused a public stir, in part because the *Dancer* was dressed in a real wig, bodice, tutu, hair ribbon, and dance shoes. Interestingly, since Degas' death, the original wax sculpture's public appearances have been few and far between. Even today the original sculpture remains in a private home, although it is a promised gift to the National Gallery of Art in Washington, D.C. by Mr. and Mrs. Paul Mellon.[3] I have been privileged to examine it on three occasions: first in 1969; then in 1972 when it was x-radiographed; and most recently, in 1997.

There are 28 known bronze casts and two plaster casts of the full-sized dressed version of the *Little Dancer*...All were cast after the artist's death in 1917.

In the past year, a search spanning nearly three decades came to closure for me with the publication of my research on this sculpture for the exhibition catalogue *Degas and the Little Dancer*.[4] During any journey of such a long duration, lessons are learned that may be of value to others. In the following essay these lessons will be highlighted and their role described through a study of the interrelationships between various examples of Degas' *Little Dancer Aged Fourteen* and other Degas bronzes. Scientific examination techniques have developed exponentially over these same decades, and this essay gives me the opportunity to touch upon some of these as well.[5]

Figure 1. Edgar Degas. *Little Dancer Aged Fourteen*, 1920–1921, plaster and fabric, (orig. wax, c. 1880), 39" (99 cm). Joslyn Art Museum, Omaha, Nebraska.

[1] See Millard, Charles W. *The Sculpture of Edgar Degas.* Princeton: Princeton University Press, 1976, p. 9.
[2] I am grateful to Sara Campbell at the Norton Simon Museum for this information. Undoubtedly, not all 28 bronze casts were "authorized."
[3] Paul Mellon passed away on February 1, 1999.
[4] See: Beale, Arthur. "Little Dancer Aged Fourteen: The Search for the Lost *Modèle*," *Degas and The Little Dancer.* Joslyn Art Museum, 1998. My catalogue essay is a more in-depth discussion of the Degas research described in this article for *IFAR Journal.*
[5] For further discussion by the author, see "Scientific Approaches to the Question of Authenticity," *Small Bronze Sculpture from the Ancient World.* J. Paul Getty Museum, 1990.

I would be among the first to acknowledge that the traditional foundation of research is built upon a thorough search of documentation and the comparative material it often produces. However, there is no substitute for intimate, first-hand contact with the primary source, the art object itself. Data collected from carefully studied and recorded observations that may even include analysis of weights and measurements and comparative tests is invaluable. Understanding the exact techniques utilized in fabricating a work of art can be enormously useful in determining, as it was in this study of Degas' sculpture, which particular sculpture in a group of multiple casts is closest to the artist. Experiments to recreate lost or poorly understood methods also prove useful as collaborative information. Rarely, however, is a single piece of technical evidence definitive. Like a court case, evidence builds to a conclusion, and ultimately everything hinges on interpretation of that evidence. Both scholarly and scientific research have their limitations, but together, they are powerful tools toward understanding artists and their work. Such was the case in this Degas sculpture study.

...a set of bronze casts of Degas' sculptures owned by the late Norton Simon...[were] the modèles for all of the subsequent authorized bronze copies...

In 1977 I studied a set of bronze casts of Degas' sculptures owned by the late Norton Simon. Scientific identification of gelatin mold residue on these bronzes, as well as other technical evidence, proved these particular bronzes to be, as the founder Adrien Hébrard marked them: the *modèles* for all of the subsequent authorized bronze copies of Degas' sculptures produced by this foundry through the lost-wax process between 1919 and 1932.[6] To come to this conclusion, I drew on technical research I had undertaken on Daumier sculpture some years earlier. At that time, I had replicated the flexible gelatin or glue mold process and had seen how that method could potentially produce fine blade scratch lines on the bronze models when the flexible gelatin mold was cut free. That lesson bore fruit when examining the Norton Simon bronzes. The Simon bronze *modèles* had three to six sets of such cut lines, which suggested the number of times a new gelatin mold had been needed for the lost-wax casting process. Comparative measurements reinforced my hypothesis that the Norton Simon bronzes were the founder's master models. The Simon bronzes measured 1½ to 2% larger (the estimated percentage that molten bronze shrinks upon cooling) than the subsequent series of bronzes. Technically speaking, the series bronzes are *surmoulages,* "aftercasts," or bronzes that use other bronzes as a model. A full series set of each of the 72 Degas sculptures consists of 22 bronzes with the letter marks A-T or HER or HER.D. It appears, however, that because of economic considerations, not all of the wax sculptures had 22 copies made. Unauthorized bronze casts, or second generation *surmoulages,* from the series bronzes appear from time to time on the art market. They are 1½ to 2% smaller again than the series models and can also be recognized by their noticeable loss of surface detail.

One of the most fascinating discoveries I made while examining the Norton Simon *modèles* was that, although they were measurably larger than the series bronze copies by the expected percentage, they also unexpectedly weighed less. I believe the reason is that the *modèles* are finer casts with thin walls of consistent thickness. This set of bronzes, and particularly the wax casts made in the gelatin molds taken from the originals, were undoubtedly produced by Albino Palazzolo, the master craftsman from the A. A. Hébrard foundry.

Later in 1977, Mr. Simon asked me to examine his bronze version of the *Little Dancer Aged Fourteen* that, like his other purchases, was marked *modèle.* I examined this cast, together with several others of the *Little Dancer* series edition that belonged to private collectors in the Los Angeles area. For a number of years I had been studying and comparing measurements, markings, and distinguishing features on all the *Little Dancer Aged Fourteen* bronze casts that I came in contact with in my travels as a conservator. Based on this accumulated data, I knew that the Norton Simon bronze *Little Dancer* was not the model for the series edition bronze casts that I had examined. Instead of being 2% larger than the editions it supposedly spawned, it was an average of 2% smaller than the rest. In fact, it was apparently a *surmoulage* of one of the series casts.

Where, then, was the *modèle* for the *Little Dancer Aged Fourteen*? I began to speculate that it was not to be found

[6] In the 1970's a set of Degas bronze *modèles* was found in the basement storeroom of A. A. Hébrard's foundry. They were purchased by Norton Simon in 1977.

Figure 2. Edgar Degas. Detail of gelatin mold line on *Little Dancer Aged Fourteen*, 1920–1921, plaster and fabric. National Gallery of Art, Washington, D.C.

A full series set of each of the 72 Degas sculptures consists of 22 bronzes with the letter marks A-T or HER or HER.D.... Unauthorized bronze casts...appear from time to time on the art market. They are 1½ to 2% smaller again than the series models...

Figure 3. Edgar Degas. *Base of Little Dancer Aged Fourteen*, c.1880, wax and fabric. Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia.

in bronze at all but, rather, because of its large size and weight, was made of plaster. I had already examined one of the two known plaster casts of the *Little Dancer Aged Fourteen* made by Albino Palazzolo. It had been purchased by Paul Mellon in 1968 and was given to the National Gallery of Art in Washington in 1985. I was relatively sure that, because of the obvious manufacturing mold lines present (see Fig. 2), which would be seen in subsequent cast bronze copies, *it* was not likely to have served as the *modèle*. By chance in 1982, while developing treatment proposals at the Joslyn Art Museum in Omaha, Nebraska, I was able to briefly examine the second known plaster, which had been given to that museum in 1971 by M. Knoedler and Co, Inc. (Fig. 1). This preliminary examination followed by a more directed study in 1997 in preparation for the traveling exhibition organized by the Joslyn Art Museum, *Degas and the Little Dancer*, led me to believe that *it* was the *modèle* for the *Little Dancer Aged Fourteen.*

The principal evidence leading to the conclusion that the Joslyn Museum plaster cast was the *modèle* for the bronzes was that this plaster had no obvious mold lines when compared to the other copies. Moreover, its average comparable dimensions are 2% larger than the series bronzes that I have measured. In addition, this plaster cast has distinctive registration keys on its base where a so-called "mother mold" would retain liquid gelatin until it solidified into a flexible mold against the surface of the sculpture (See Fig. 4).

To prove my hypothesis, I needed to compare the two plaster casts of the *Little Dancer.* I had to show that the same gelatin mold was used to produce both. For this, I relied primarily on comparative x-radiography of the armature construction. I also studied comparative measurements and the specific locations of the mold lines. These comparisons not only revealed that the two plasters came from the same mold, but that the Joslyn one was very likely made first.

Two factors led to this latter conclusion. The first was that the metal armature in the National Gallery plaster was better resolved than that in the Joslyn plaster. Second, the gelatin mold had begun to deteriorate and curl at joining areas leaving a disfiguring mold line on the National Gallery plaster (See Fig. 2).

Proving a direct relationship of these plaster casts to Degas' original wax sculpture turned out to be surprisingly easy, but it was totally dependant on close observation and

Figure 4. Edgar Degas. "Keys" on the base of the plaster *Little Dancer Aged Fourteen*. Joslyn Art Museum, Omaha, Nebraska.

Figure 5. Edgar Degas. Base of the plaster *Little Dancer Aged Fourteen*. National Gallery of Art, Washington, D.C.

on comparative measurements taken from all three sculptures. In order to understand this evidence, however, it must be noted that the base for the *Little Dancer Aged Fourteen* was not important in the casting scheme devised by Palazzolo and Hébrard. They only reproduced the *figure* in bronze, and the base reproduction for each cast is usually made of wood, like the one supporting the original wax sculpture. The cast plaster bases were probably created separately. The cast figure, with rod armatures protruding from the bottom of each foot, may have been cast first and was then put in a form or mold for the base, which was subsequently poured in place. The overall base dimensions of the Joslyn and the National Gallery plasters are virtually identical, indicating that they had the same model. Although they are 7/16 of an inch larger in width and ½ inch larger in depth and slightly higher than the wooden base on the original wax, scratches and discolorations on the top of the original wooden base correspond exactly to mold lines and features on the plaster bases. The most notable common features are two circular patterns, which are seen as discolorations on the top of the wood base of the original and roughened areas on top of the plaster casts where plaster fill sprues or vents were probably cut off (See Figs. 3, 4, and 5).

To support my technical analysis, I examined Degas literature and relatively obscure correspondence. When taken out of context, however, this material was sometimes confusing and even seemingly contradictory. For example, Albino Palazzolo, when asked why there were two plasters, replied on February 23, 1960 that "he produced himself two plasters that were cast on the original wax because the wax was too fragile to stand twelve repetitions in bronze." But Mme. Hébrard was also asked about the plasters and seems to have reluctantly replied after a time that "the plasters were found in Degas' atelier."[7] I believe, however, that Mme. Hébrard is referring to the small plaster casts of *other* sculptures found in Degas' studio after his death and not to the larger plaster casts of the *Little Dancer Aged Fourteen*, about which the inquiry was made. Palazzolo's plasters would not have been made until the 1920's, while the ones referred to by Mme. Hébrard would probably have been done in the 19th century.

Comments by the noted Impressionist scholar John Rewald may have influenced other scholars and perhaps contributed to a lack of interest in the Joslyn Museum plaster. When given the opportunity to choose between the two plasters of the *Little Dancer Aged Fourteen*, he favored the one now in the collection of the National Gallery. He, in fact, owned it himself at one time. In correspondence dated July 1, 1971 with William A. McGonagle, Curator at the Joslyn Art Museum, Rewald wrote: "I had thought that Hébrard had made these plaster casts in order to guide him with the bronze casting." Interestingly, he went on to say: "As I remember it, the cast that is now owned by the Joslyn Art Museum was colored rather darkly, whereas the one I obtained was considerably lighter in color and thus came closer to the bronze casts (which is the reason why I selected it)."[8]

[7] These are excerpts from a letter from George Bernice to E. Coe Kerr, Paris, 21 March 1960, found in the archives of the Knoedler Gallery.

[8] National Gallery of Art, Washington, D.C., curatorial records file, *Little Dancer Aged Fourteen Years Old*, 1985.64.62. Paul Mellon, who subsequently donated this plaster to the National Gallery, acquired it from John Rewald.

Scientific analyses of pigment and coating samples taken from each plaster cast were conducted by Richard Newman, Research Scientist at the Museum of Fine Arts, Boston. The results indicated that both casts were given an overall metallic quality with the use of ground brass metal leaf in an unidentified medium. An oil binder and lead white paint was found to be present in several of the samples taken from each cast.[9] Although many more comparative samples and analyses would be needed for conclusive results, these and other preliminary findings suggest the materials and techniques used to color each cast are very similar.

Although no scientific color measurements were done, the closeness in color of the plaster casts when compared to the original Degas wax is obvious. If Rewald was correct when he saw the two plasters side by side and perhaps with the wax original, and even next to one of the bronzes, then perhaps he unknowingly identified the color model for the bronze series as the one he preferred. The complex task of coloring the bronzes to match the discoloration and multimedia (wax, fabric, and horsehair) of the original sculpture was quite a challenge. Having a colored plaster copy to work from meant that the valuable wax original could be kept out of harm's way, not in a dirty foundry environment. It is possible that the bronze cast marked *modèle* belonging to Norton Simon, which started my quest many years ago, might have also been a model on which the foundry craftsman experimented with ways to achieve a satisfactory and consistent technical result for coloring the bronze.

~

It is now 30 years since I began my investigation into Degas' sculptures. Although I do feel a sense of closure on some aspects of this long-term research, the recent resurgence of activity due to the exhibition organized by the Joslyn Museum has also raised new questions on my part and others. As ongoing art historical and technical research continues on sometimes parallel and sometimes intersecting paths, more will be understood and appreciated about the work of this great artist.[10]

Arthur C. Beale
Director of Conservation and Scientific Research
Museum of Fine Arts, Boston
Member, Art Advisory Council, IFAR

[9] Richard Newman writes in his report: "Samples were prepared as cross sections and examined by qualitative X-ray fluorescence in an electron beam microprobe. Some layers of the samples were also analyzed by FTIR microspecterometry. The FTIR analyses were carried out on separate pieces of material from the original samples, if possible. In some cases, since the entire sample was used for the cross section, layers were carefully scraped with a fine-tipped scalpel from the cross section for FTIR analysis."

[10] My thanks to Janet Sartor and Teri Hensick for assistance with manuscript preparation and editing.

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The Russo-German Dispute on "Trophy Art"— A Counterpart to the Discussion on "Nazi-Looted Art"

As documented regularly in *IFAR Journal*, an international debate has been raging around art that was confiscated by the Nazis before and during the Second World War. This so-called "Nazi-looted" art has been the subject of controversy in Europe and the United States, in particular, where special interest has been shown in working through this chapter of history more than fifty years after the end of the War. Ever since the question of "Nazi gold" and "anonymous accounts" moved toward a compromise solution in 1989, due mainly to the initiative of U.S.-based organizations, the debate has shifted to the loss of art and cultural property. Committees, foundations, and research groups have been established by the U.S., Austria, France, Sweden, and other countries. Their primary objective is to research hitherto neglected consequences of war and return as many pieces of art as possible to their former owners or their heirs.

Keeping the U.S. initiative in mind, it is not surprising that the first international conference on "Nazi-looted art" was organized by the U.S. State Department and held in Washington in December 1998. Its participants included representatives of the American and most European governments, as well as Jewish and other non-governmental organizations and art dealers. The Conference formulated guidelines that include unrestricted access to archives and institutions whose holdings might aid in uncovering the fate of lost art. Unquestionably, Russian archives, which after a brief open access period in the early 1990s are now again barely accessible, hold a key position in this respect (for example, the so-called "Special Archive"). Under these circumstances, it came as no small surprise when, at the Washington Conference, Valery Kulishov, Director of the Restitution Department at the Russian Culture Ministry, announced that Russia would not only allow access to its archives but would put together a research database as an instrumental step toward a resolution of the issues of "Nazi-looted art."

While documentation of "Nazi-looted art" will soon hopefully be made accessible, Russia follows a much more restrictive strategy in regard to "trophy art" and *its* related archives. "Trophy art" refers to those objects of art that Soviet trophy brigades took away from Germany at the end of World War II and transported to the Soviet Union, where they were hidden until the early 1990s. Germany, of course, has a specific interest both in the still inaccessible archives and in "trophy art" itself. The Netherlands, France, Hungary, Poland, the Ukraine, and many other countries, too, have a stake in "trophy art." The Soviet brigades confiscated not only German art, but also objects the Nazis had looted from the above-mentioned countries.

Germany's particular interest in "trophy art" stems from the fact that most of the artifacts, now held mainly in Moscow and St. Petersburg museums, formerly had German owners and came from both public and private collections. They are, therefore, considered part of the German national heritage. Official reports account for approximately 200,000 missing artifacts and over two million books, as well as archival material that if laid out would stretch over three kilometers. Despite two agreements signed in 1990

The East European Research Center at the University of Bremen...is one of two German public organizations concerned with the issue of cultural objects lost during and in the wake of World War II...

Figure 1. Soviet books (1,055 cases) ready to leave on their return trip to Russia, the Ukraine and White Russia. Lt. Col. A.M. Slavin (left) and Major V.M. Ivanoff (right), Soviet restitution officers; Capt. I. Bencowitz (center), © National Archives, [Germany] R6 260, A . . . Collection, Box 777.

and 1992 in which the Russian government committed itself to returning "trophy art" to Germany,[1] the Russian Parliament passed a law in 1997 over President Yeltsin's veto declaring the controversial objects to be Russian property. Since then, the initially promising negotiations between Russia and Germany have been put on hold.

German-Russian relations need a careful reassessment, taking into account the damage inflicted upon Russian culture at the hands of the Nazis as well as the effects of an often traumatic history on the young Russian Republic. If there is ever to be a solution to the "trophy art" problem, it will be on the basis of a very sober, yet sensitive scholarly examination of a history that divided Russia and Germany and of a current reality that the two countries are only just beginning to share.

Trophy art [is] an emotionally charged subject in Germany and even more so in Russia

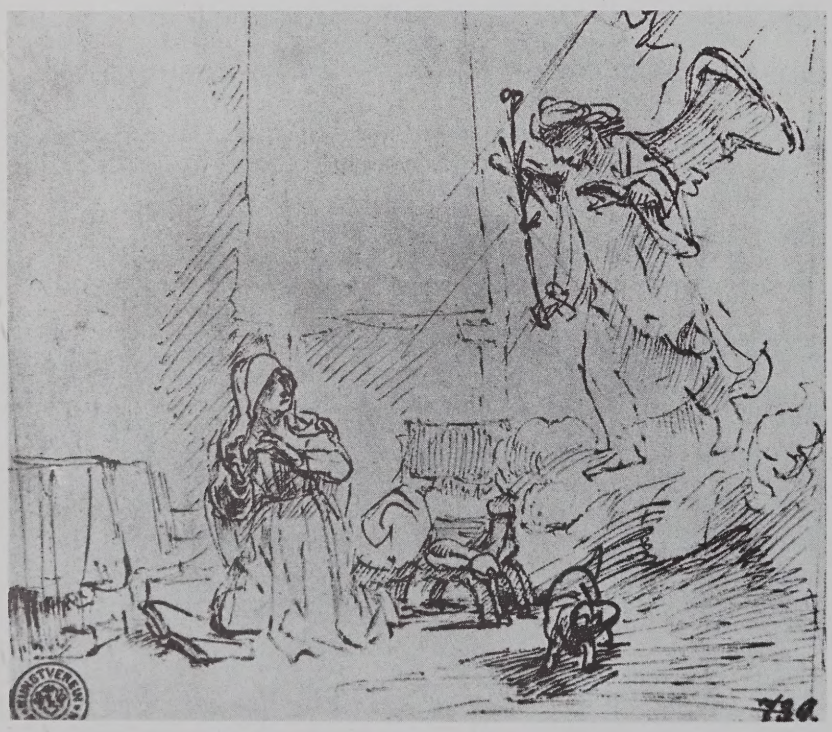

Figure 2. Rembrandt: *Annunciation*, pen and brown ink, 15.7 x 17.0 cm, Inv. No. 739, Kunsthalle Bremen. verso: *Head of a Man*. War loss, © Kunsthalle Bremen, now in Russia, Hermitage Museum.

[1] The Good-Neighborliness Treaty signed by Chancellor Kohl and Soviet President Mikhail Gorbachev in 1990 and the German-Russian Cultural Agreement that Chancellor Kohl signed with Russian President Boris Yeltsin in 1992.

The Bremen Research Center

All of these tasks have been undertaken for quite some time by the East European Research Center at the University of Bremen, the home institution of one of the authors of this article. The Research Center, financed by German federal institutions, is one of two German public organizations concerned with the issue of cultural objects lost during and in the wake of World War II. While it is the concern of the "Coordination Office of the Federal States for the Return of Cultural Treasures" (in Magdeburg, Germany) to document *German* losses and to encourage restitution activities, the center at Bremen is concerned with losses of *Soviet* cultural assets. The Bremen Research Center pursues a number of projects including publications, lectures and also policy counseling for the German government. In 1992 Bremen set up a research group that examines archival material from Russia, the Ukraine, the United States and Germany.

One of the purposes of the Bremen research group is the evaluation of the debate on "trophy art," an emotionally charged subject in Germany and even more so in Russia. The evaluation is based on an assessment of the scope of destruction that Russia and the Ukraine suffered at the hands of Germany in World War II. In order to more fully understand the historical background of the present-day controversy between Russia and Germany, Bremen is also trying to document the restitution of cultural objects to Russia—at the end of the War, the Allies (especially the

...the [Bremen] Research Center's task is to propose concrete solutions to the 'trophy art' problem.

U.S.) returned cultural property stolen from Russia by the Nazis (Fig. 1). Due to material and financial difficulties, Russia herself has not been able to conduct research projects such as those carried out by the Bremen Research Center. In addition to the review of international archival material, the Research Center's task is to propose concrete solutions to the "trophy art" problem (as the authors of this article have tried to do in several previous articles), as well as initiatives designed to stimulate the Russo-German cultural relationship.

Figure 3. Albrecht Dürer: *Virgin and Child*, black chalk, 42.2 x 29.8 cm, Inv. No. 12, Kunsthalle Bremen. War loss. © Kunsthalle Bremen, now in Russia, © Pushkin Museum.

Since the history of "trophy art" is a part of or even the counterpart to the history of "Nazi-looted art," it deserves the attention of international debate. The following text tries to outline:

I. Some aspects of the history of "trophy art"
II. The negotiations between the Russian and German governments
III. Solutions that have been proposed.

I. History of Trophy Art

The majority of the Russian public and many Russian politicians feel offended by the German claim for the restitution of cultural assets and argue that "trophy art" is a compensation Russia is entitled to. In order to understand the reasoning behind Russia's refusal to return "trophy art," one has to take into account the damage the Third Reich inflicted on Russian culture. As the German military withdrew from Russia at the end of World War II, it left behind a trail of devastation and systematic destruction aimed at the complete elimination of Slavic culture and identity.

Early on, the Soviets considered compensation for the damage suffered by their people. Beyond mere compensation however, Stalin, like Hitler, intended to build a trophy museum—without even considering restoring the collections of the Soviet provincial museums looted, damaged or destroyed by the Nazis. In a systematic operation that continued until 1952, so-called Soviet "trophy brigades" brought a total of about 900,000 pieces of art, including assets the Nazis had stolen from *other* European countries, from Germany into the USSR.

By the early 1990s, a large part of the art that had been looted from Germany still remained secretly stored in Russian museums...

In the 1950s, the majority of these "trophy art" objects were returned to Germany. But by the early 1990s a large part of the art that had been looted from Germany still remained secretly stored in Russian museums—its existence unknown to all but a handful of people. It was only by chance that the art historians Grigorii Kozlov and Konstantin Akinsha learned about it in the 1980s.[2] The publication in the U.S. of their careful and at that time still risky research received international attention. Subsequently, Germany and Russia began official negotiations regarding restitution. Among the disputed treasures are works by Cézanne, van Gogh, Manet, Dürer, Rembrandt, and other artists from public and private collections (Figs. 2 and 3). Some of these have been exhibited in Russia in recent years, most notably in two major exhibitions that opened at the Hermitage Museum in 1995 and 1996.

II. Russo-German Negotiations

The political changes of the early 1990s seemed to provide a good opportunity to work towards a quick solution of the "trophy art" question. In two treaties signed with Germany in 1990 and 1992, the Russian Government, in the face of strong opposition in Russia, agreed to the restitution of "trophy art" to Germany. After a promising start,

[2] See Akinsha, Konstantin/Kozlov, Grigorii, "Spoils of War. The Soviet Union's Hidden Art Treasures," in *ARTnews*, April 1991, pp. 130–141. This was followed by other articles and the publication of their book (with Sylvia Hochfield), *Beautiful Loot: The Soviet Plunder of Europe's Art Treasures*, in 1995.

After a promising start, the negotiations between Russia and Germany came to a standstill

the negotiations between Russia and Germany came to a standstill. The failure to produce concrete results can only in part be attributed to the complexity of the issues. Rather, it must be considered within the overall framework of Russian politics. In a country shaken by a succession of political, economic and social crises, "trophy art" takes on a special meaning in the ongoing reevaluation of Russian history and national identity.

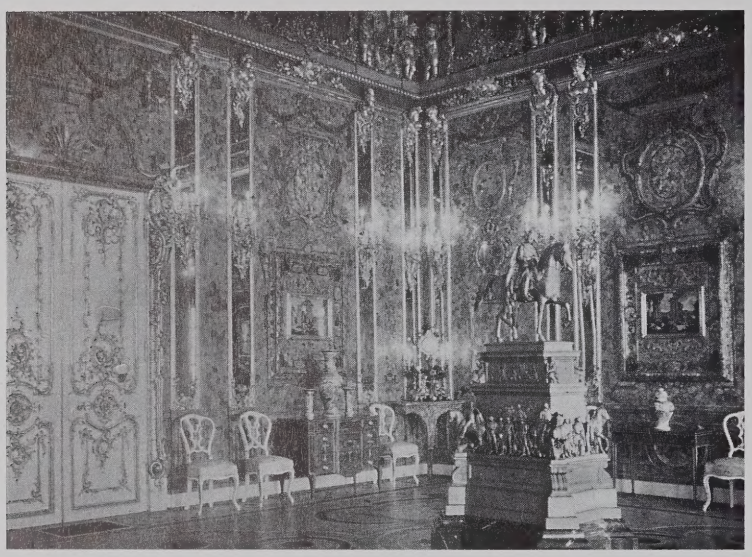

Figure 4. Partial view of the original Amber Chamber, Summer Palace, Tsarskoe Zelo near St. Petersburg, 1938, © Bildarchiv Preußischer Kulturbesitz. The whereabouts of this room, removed from Russia to Germany in 1941, remain a mystery.

Unlike the German position, which bases itself on the binding force of international agreements, the Russian standpoint is based on moral and historical rather than legal arguments. Russians emphasize the damage inflicted by the Nazis on Russian culture in order to substantiate their demand that the restitution of "trophy art" to Germany should be reciprocated by Germany in some manner. This position persistently ignores the fact that many of the assets looted by Germany were, in fact, returned immediately after the war by the Allies. The Western Allies established policy and oversaw the restitution of Nazi-looted Soviet art via so-called "Collecting Points" they set up in Germany at war's end. By 1953, more than 500,000 pieces of art were thus returned to the Soviet Union, although some treasures like the famous Amber Chamber (Fig. 4) were never recovered. The restitution of "trophy art" by Russia would, therefore, simply constitute the second phase of an exchange of cultural assets, the first phase of which was carried out by Germany through the Allies after the War.

Russia's selective reference to historical facts is coupled with its questionable legal premise, according to which the displacement of "trophy art" was lawful. Therefore, since the agreements signed by Russia and Germany demand restitution of "unlawfully displaced" objects only, Russia feels justified in refusing to return the controversial objects. This interpretation led to the 1997 Russian law noted above which declared "trophy art" Russian property —an opinion shared by the majority of the Russian public.

...both sides [should] renounce their claims...to the 'trophy art'...and consider the art a part of a shared European heritage.

III. Possible Solutions

Maybe the hitherto unsatisfactory result of the negotiations indicates that legal measures are not sufficient to solve the "trophy art" question. The nonlegal, cultural dimension of the issue is taken into consideration by a number of current proposals about how to settle the dispute. The Bremen Research Center and its director, Dr. Wolfgang Eichwede, have been at the forefront of this alternative approach. There have, for example, been several proposals to establish a Foundation that would administer "trophy art" until the two countries reach a final agreement. Another option is for joint Russo-German efforts to move beyond the scope of the "trophy art" problem and work towards reconstruction of the Russian cultural monuments destroyed by Nazi Germany. Still another proposal focuses on direct cooperation between museums in Russia and Germany. In this view, German technical and financial support to Russian museums, together with the donation of several works of art from Germany, might be sufficient incentive for Russia to cooperate. Quite a number of proposals underscore the Pan-European character of "trophy art." Thus the suggestion that a Clearing Office should be opened at UNESCO is based on the significance of "trophy art" beyond the national boundaries of Germany and Russia.

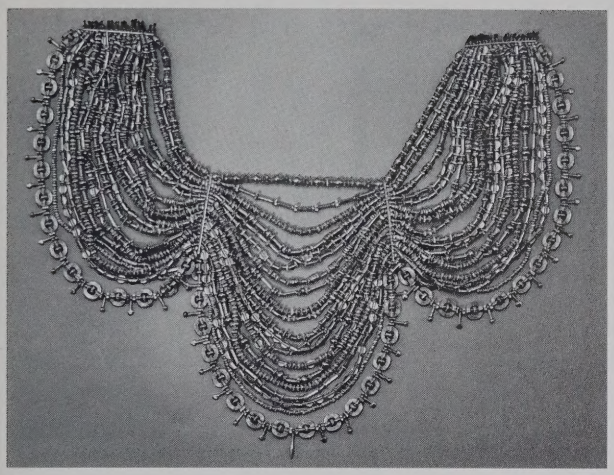

Figure 5. Golden necklace (reconstruction) from the "Treasures of Priam (Troy)," 2300 v. Chr., Museum of Prehistory and Early History, © Bildarchiv Preußischer Kulturbesitz. Excavated by Schliemann in 1873, the so-called Trojan Treasure was taken by the Russians from Berlin in 1945 and hidden for 40 years.

Figure 6. Golden vessels (reconstruction) from the "Treasures of Priam (Troy)," 2300 v. Chr., Museum of Prehistory and Early History, Berlin, © Bildarchiv Preußischer Kulturbesitz.

Finally, the authors of this text have tried to revitalize the stalled debate with an argument suggesting that both sides renounce their claims of ownership to the "trophy art" and consider the art a part of a shared European heritage. Such a move would establish a level of negotiations ensuring that the conditions of legal agreements between Russia and Germany be met in a truly European spirit and that the *universal* claims inherent in the works of art be brought to bear beyond *nationalist* interests. According to this proposal, "trophy art" would become the property of a Russo-German Foundation yet to be established. It would be the Foundation's purpose to preserve the cultural objects materially and to make them accessible to a European public according to criteria of art history and cultural policy.

In reality, this means deciding in the case of each individual object what significance it has for each cultural entity—and then working through the practical implications of the corresponding findings. Anyone, for example, would be immediately aware that the "Treasure of Troy" (Figs. 5 and 6), although excavated by the German archaeologist Schliemann, has significance for European culture overall; whereas it would not be logical for the archives of a German city to remain in Russia, so the archives would be returned. For works of art and culture where a clear decision is not as easy, an alternative solution must be found. Touring exhibitions or permanent loans are one possibility. However, aspects valid to art history (namely, to which collection does the art work belong?) and cultural-political considerations (such as, what significance does the object have for a given cultural identity?) must always be of primary importance—and not the question of *national* ownership (to which country does the art work belong?). Ultimately, the Foundation would be committed to the peace-promoting function of "trophy art." This could, for example, be accomplished by a joint German-Russian exhibition on the history of "trophy art."

Unfortunately, the current status of German-Russian discussions does not seem to favor any of these possible compromises. But the momentum of the ongoing international debate might just be strong enough to secure Russian collaboration on the issue of the still inaccessible archives, whose contents are crucial for the understanding of both "trophy art" and "Nazi-looted art."

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Recent Publications on the "Materials" of Old Master Paintings

Overview of Conservation Studies

There has been an explosion of excellent literature about the physical make-up of paintings in the last decade—"must-read" publications for anyone interested in the authentication or attribution of paintings on canvas or panel. When I began my studies at the Conservation Center of the NYU Institute of Fine Arts in 1968, and when I began teaching for the Winterthur/University of Delaware Program in Art Conservation in 1976, the bibliography was sparse, and the published information about artists' techniques was sometimes unreliable. A number of events have occurred since 1968 that have greatly enhanced the scholarship in the profession of painting conservation and technical art history:

There has been an explosion of excellent literature about the physical make-up of paintings...

More Graduate Programs

The number of graduate programs in conservation education has increased spectacularly. In 1950 there were only about six programs internationally: in London, Vienna, Munich, Stuttgart, Rome, and Copenhagen. In the 1960s and '70s substantive new programs to train conservators of art, archaeology, or library materials began in Australia, Brazil, Canada, England, France, Germany, Ghana, Hungary, Iran, Italy, The Netherlands, Romania, Russia, the United States, and Wales. Additional programs were founded in Europe, North and South America, and Asia in the 1980s. Based on the 1994 *International Directory of Training in Conservation of Cultural Heritage* published jointly by The Getty Conservation Institute (GCI) and the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM), there are now about fifty training programs at least one year long in thirty countries to train conservators of paintings, sculpture, and other fine arts. The lack of dependable publications was keenly felt in the early years of these programs, but now it is difficult for professors and students to keep up with the expanding bibliography.

Better Equipment

More museum conservation departments have acquired sophisticated analytical equipment to determine the layered structure of paintings and the binding media of each layer and to take infrared reflectographs while continuing to identify pigments and take x-radiographs. The use of computer imaging has helped with the legibility and distribution of the resulting data.

Interdisciplinary Cooperation

Conservators and art historians are cooperating more often. There have been landmark joint conferences for both professions in England and the U.S. There is now a joint College Art Association/American Institute for Conservation award for collaborative publications and a Paired Fellowship from the National Gallery of Art Center for Advanced Study in the Visual Arts (CASVA). Two excellent early models of interdisciplinary publications devoted to individual artists are: *Art and Autoradiography: Insights Into the Genesis of Paintings by Rembrandt, Van Dyck, and Vermeer* (The Metropolitan Museum of Art, 1982), which was primarily the work of the triumvirate of Maryan Wynn Ainsworth (art historian), John Brealey (conservator), and Pieter Meyers (scientist), and *Examining Velasquez* (Yale University Press, 1988), by Gridley McKim-Smith (art historian), Greta Andersen-Bergdoll (conservator), and Richard Newman (scientist).

I have chosen for discussion five books or series that should be mandatory possessions...

Five Recommended Books/Series

At the request of IFAR, I have chosen for discussion five books or series that should be mandatory possessions for anyone investigating Western European paintings:

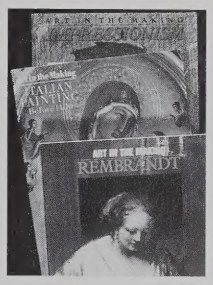
- *Art in the Making* series
- *Making and Meaning* series
- *Readings in Conservation*
- *Pocket Guides* series
- *Looking Through Paintings*

I feel that these publications are useful far beyond the world of conservation, but certainly to any serious scholar of works of art. Fewer errors in attribution would have been made if such resources had been available in the past. Most of these publications combine the careful scanning and digestion of manuscripts, letters, and other documentary sources of the period in question (the typical scholarly terrain of the art historian) with the pain-

...these publications are useful far beyond the world of conservation

staking examination of the physical evidence of the actual painting. This includes cross sections, x-radiographs, instrumental analysis etc. (the province of the conservator enhanced by collaboration with a scientific department and a curator's eye). The reader can be assured that the resulting statements are likely to have more validity than earlier published "facts" based on only one scholar's opinion—possibly unknowingly looking through discolored varnish and repaints. The two books listed below under number 3 explain the historical and current context of what happens to works of art due to age and the varying approaches to restoration treatments.

Three of my five selections result from the activities at the National Gallery, London. The Gallery has published an outstanding *Technical Bulletin* since 1977 and has been perhaps the world leader in technical examination of works of art, due largely to the pre-eminent research carried out by Joyce Plesters (d. 1996). According to David Bomford, senior restorer at the National Gallery and a co-author of each *Art in the Making* book [see below], these more recent publications resulted from the fortuitous climate created by Martin Wyld, who became Chief Restorer in 1979 and encouraged his staff to carry out their ideas, and by Neil MacGregor who became the Gallery's Director in 1987. MacGregor had previously edited *The Burlington Magazine* and was uniquely aware of the history of artists' materials and the effect of conservation on works of art. One of MacGregor's first duties as Director was to choose the first traveling art lecturer to go from London to New York for a new lecture series established by Jane Wrightsman and Jacob Rothschild. MacGregor chose a conservator—David Bomford. MacGregor went on to arrange for Esso to sponsor three *Art in the Making* books and five *Making and Meaning* books, vastly enhancing the literature for our profession.



1. Art in the Making Series
The *Art In the Making* series from the National Gallery, London (Yale University Press, dist.). Titles include:

- *Italian Painting Before 1400*; David Bomford, Jill Dunkerton, Dillian Gordon, Jo Kirby, Ashok Roy; 1989.
- *Rembrandt*; David Bomford; 1988.
- *Impressionism*; David Bomford, Jo Kirby, John Leighton, Ashok Roy; 1990.

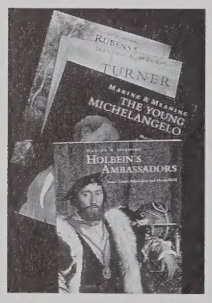
The *Art in the Making* series provides three readable, solid, and well illustrated sources for understanding *Italian Painting Before 1400, Rembrandt,* and *Impressionism.* All three books accompanied exhibitions, and all three exist in twenty-minute videocassette versions. MacGregor notes: "A central duty of the National Gallery's role is to present to the widest possible public the results of recent research on the collection."

Impressionism, 1990, is my favorite, as I am most interested in paintings since 1750. Fifteen paintings are documented in this book using x-radiography, infra-red photography, and analysis of pigments and medium. The painting techniques are placed in the wider context of academic art, and the new materials available to the Impressionists from manufacturers via the color merchants are carefully dated and tracked. Legends are deconstructed, and the logistical problems of working out-of-doors are detailed. The book includes invaluable references, such as charts of pigments, media, and layers; analysis of nineteenth-century color theory; and photographs of canvas stamps and stretchers. The brush sizes and types used by the Impressionists and the resulting weight, thickness, and texture of their brush strokes are described and illustrated with stunning details and raking light photographs. The effects of dirt and varnish, framing, hanging, and lighting conditions then and now are explained. This superb reference book also contains a glossary, biographies, annotated bibliography, and a chronology of important events from 1850 to 1886.

Italian Painting Before 1400, 1989, follows a similar format, ending with an extensive catalogue of eight altarpieces with many color photographs, details of wood, punchmarks, x-radiographs, cross sections, and diagrams of construction and attachments. Cennino Cennini's treatise is quoted at length accompanied by a color photographs of procedures and results of a reconstruction carried out according to Cennino's instructions. Appendices provide locations of surviving fragments, documents, accounts, a glossary, annotated bibliography, and an index of painters and paintings.

Although it is dedicated to only one artist, ***Rembrandt*** provides key

material for understanding the working practices of artists in general in seventeenth-century Holland. Twenty paintings (1629–1669) are studied at length in the catalogue section with requisite x-radiographs and cross sections, glossary, chronology, and annotated bibliography. A chart describes the layering and components of the grounds—an important underpinning for the understanding of the "look" of Rembrandt paintings. MacGregor wrote in the foreword: "To follow, layer by layer, Rembrandt's application of paint is to be more than ever in awe of his skill.... We have a rare opportunity to look over his shoulder."

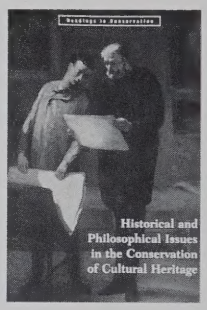


2. Making and Meaning Series
The *Making and Meaning* series from the National Gallery, London (Yale University Press, dist.). Titles include:

- *The Wilton Diptych*; Dillian Gordon; 1995.
- *The Young Michelangelo*; Michael Hirst, Jill Dunkerton; 1994.
- *Turner: The Fighting Temeraire*; Judy Egerton; 1995 (Supplemented by *Turner's Painting Techniques*, Joyce Townsend, Tate Gallery, 1993.)
- *Rubens's Landscapes*; Christopher Brown; 1996.
- *Holbein's Ambassadors*; Susan Foister, Ashok Roy, Martin Wyld; 1997.

The brush sizes and types used by the Impressionists and the resulting weight, thickness, and texture of their brushstrokes are described and illustrated with stunning details...

Of the five *Making and Meaning* books, published, again to accompany outstanding exhibitions, I was most impressed with ***Holbein's Ambassadors***, 1997. Susan Foister (art historian), Ashok Roy (scientist), and Martin Wyld (conservator) lead the reader through the social history of sixteenth-century England and France, intertwined with painting techniques and the conservation treatment for this large and previously very damaged panel painting constructed of ten vertical planks of oak. Careful attention is given to each of the many complex objects Holbein pictured with the two Ambassadors, including a thorough discussion of the fascinating anamorphic distortion of the skull, which also was important for inpainting decisions during conservation. The book on ***The Young Michelangelo*** by Michael Hirst (art historian) and Jill Dunkerton (conservator) is also outstanding, with its in-depth discussion of the two great unfinished easel paintings by the artist at the National Gallery. The books on Rubens and Turner place less emphasis on the contributions by the conservators, but Turner's technique is ably described by Joyce Townsend in her 1993 book published by the Tate on ***Turner's Painting Techniques***. Her excellent and well illustrated publication is a byproduct of her doctoral study at the University of London—another outgrowth of enhanced scholarship in the profession.



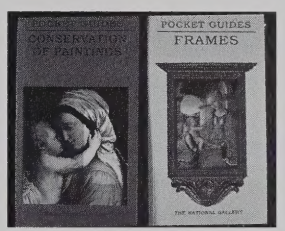
3. Readings in Conservation: Historical and Philosophical Issues in the Conservation of Cultural Heritage from the Getty Conservation Institute, 1996 (supplemented by *Studies in the History of Painting Restoration* published with the National Trust, London, 1998).

The Getty Conservation Institute provided an outstanding service to art world scholarship by its 1996 publication of ***Readings in Conservation***. I recommend this heartily to anyone who enjoys lively discussions on approaches to restoration or just looking at works of art. It is perhaps of most interest to historians and conservators of paintings, monuments, and sculpture. Readers will find intriguing ways to apply architectural restoration theories by Viollet-le-Duc or John Ruskin to debates on the cleaning and retouching of paintings. The readings are especially helpful for English speakers who have heard references to published work by Cesare Brandi, Paul Philippot, or Roger Marijnissen, but had not been able to digest their complex theories from

French or Italian publications. The book has forty-six readings divided into eight sections. A particularly helpful feature is the provision of short biographies of all authors and editors in a section in the back; it is extremely useful to know the date, country, and specialty of this spectrum of writers in order to contextualize their comments. There are also many excellent illustrations and extensive annotated bibliographies for each section to extend the discussions with readings that were not selected for inclusion. Highlights from this book include:

- a suggestion from van Gogh that his high-impasto surfaces could be scraped with a razor blade after a year—a memorable example of why the "artist's intent" may not always be the best and final word.
- Alessandra Melucco Vaccaro's note that "The more famous a work of art, the more tortuous its history."
- Marguerite Yourcenar's lyrical description of finding beauty in the process of deterioration of stone sculpture.
- Paul Philippot's remark that it may be possible "to recognize the museum, or at least the country, from which a painting in an exhibition originated by the manner in which the painting was treated." [Yet we claim to be an invisible profession.]

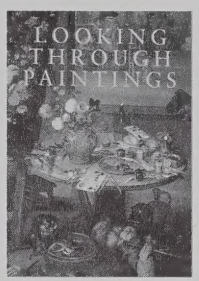
A pendant resource for ***Readings in Conservation is Studies in the History of Painting Restoration***, edited by Christine Sitwell and Sarah Staniforth. This includes ten well-documented essays from how paintings have been restored since the Renaissance, to English country house procedures in the 19th century. Highlights include the far-sighted procedures put in place following the fire in the royal palace in Madrid in 1734; some 1200 paintings by Raphael, Tintoretto, Velazquez, Rubens, Titian and others were saved during that fire by being cut out of their frames and flung from the windows. Knowing this helps us to understand some of the surfaces we see today.



4. Pocket Guides Series
The National Gallery, London, 1997 (Yale University Press, dist.) Titles include:

- *Conservation of Paintings*; David Bomford.
- *Frames*; Nicholas Penny.

The deceptively small size and simple design of the **Pocket Guides** to ***Conservation of Paintings*** by David Bomford and ***Frames*** by Nicholas Penny might suggest that these are "junior" books. On the contrary, they are up-to-date scholarly summaries that also happen to be easy to read and excellently illustrated. Bomford provides a clear outline of the history of restoration policies, good descriptions of canvas, wood, copper or other unusual supports including a Bouts tüchlein painting, and infrared reflectograms of underdrawings. He explains changes of copper resinate, fugitive pigments, the difference between "restoration" and "conservation," modern methods, the integrity and undisturbed texture of unlined paintings, and philosophies of cleaning. High profile case studies are detailed. In sixty-four pages, Nicholas Penny provides an excellent history of frames from Sassetta to Manet.



5. Looking Through Paintings: The Study of Painting Techniques and Materials in Support of Art Historical Research Erma Hermens, editor, Archetype, 1998, supplemented by conservation conferences in Leiden, 1995; Maastricht 1996; and Dublin, 1998.

Erma Hermens, the editor, notes that ***Looking Through Paintings*** grew out of the great interest in technical history demonstrated by the June 1995 symposium in Leiden, *Historical Painting Techniques, Materials, and Studio Practice.* Bomford himself helped to steer the third recent compilation, the preprints of the IIC Dublin Congress of September 1998, *Painting Techniques: History, Materials and Studio Practice.*

All three publications provide must-read material for a graduate student in paintings conservation or any professional interested in paintings of the periods discussed. The best papers of all three are characterized by conscientious study of documentary evidence, including careful combing of contemporary manuscripts or artists' correspondence, combined with sophisticated use of analytical data from microscopic cross sections,

media identification, infrared reflectography, and x-radiography, etc. A number of the same authors appear in two or three of these publications, usually on slightly different subjects within their areas of expertise. Some of these authors have earned or are earning doctoral degrees, and the quality of their research design and writing skills reflects a higher scholarly standard than many conservation publications a decade ago. The ante has been notably upped for the degree of research now expected for submission of papers to professional congresses.

Looking Through Paintings contains twenty-one papers on European paintings largely from the Middle Ages to the Nineteenth Century. Others might choose to fault its Eurocentricity, but this is the subject area where primary research has focused in some of the most technically advanced museums in the world. The products of these research efforts should provide worthy models for future publications in other disciplines and subjects.

Some of the contributions about one artist or one type of material are outstanding, and others have broader applications. Two of the broader articles that I found exemplary are: "Painters' Methods to Prevent Colour Changes Described in Sixteenth to Early Eighteenth Century Sources on Oil Painting Techniques" by Margriet van Eikema Hommes and "French Painting Technique in the Seventeenth and Early Eighteenth Centuries" and "De La Fontaine's *Académie de la Peinture* (Paris 1679)" by Ann Massing. If you have only a little time to read, read at least these two papers.

I hope I have convincingly explained what I consider a fortuitous "explosion" over the last decade in the quality of literature available to *IFAR Journal* readers interested in investigating the physical presence of paintings—be you dealer, conservator, curator, critic, connoisseur, collector, or student.

Joyce Hill Stoner
Professor, Art Conservation Department, University of Delaware
Consultant, Winterthur Program in Art Conservation
Member, Art Advisory Council, IFAR

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Essential Resources for Art Historians

New from the Getty Provenance Index

Corpus of Paintings Sold in the Netherlands during the Nineteenth Century, Volume 1, 1801-1810
Edited by Burton B. Fredericksen, with Ruud Priem and Julia I. Armstrong
A survey of 182 public sales held in Amsterdam, Rotterdam, Leiden, The Hague, Delft, and other Dutch cities in the first decade of the nineteenth century.
1050 pages, $150.00

Répertoire des tableaux vendus en France au XIXe siècle, Volume 1, 1801-1810
Edited by Benjamin Peronnet and Burton B. Fredericksen, assisted by Julia I. Armstrong, Sophie Hauser, and Armelle Jacquinot
Listed in this French-language set are records of public sales of paintings in France during the first decade of the nineteenth century.
1520 pages, $150.00 (two-volume set)

Collezionisti e quadrerie nella Bologna del Seicento
Inventari 1640-1707
Raffaella Morselli
Edited by Anna Cera Sones
In this Italian-language volume, seventy-seven previously unpublished inventories collected from the Archivio di Stato in Bologna demonstrate the trends in taste and patronage in Bologna from the 1640s to the early eighteenth century.
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Marcus B. Burke and Peter Cherry
Edited by Maria L. Gilbert
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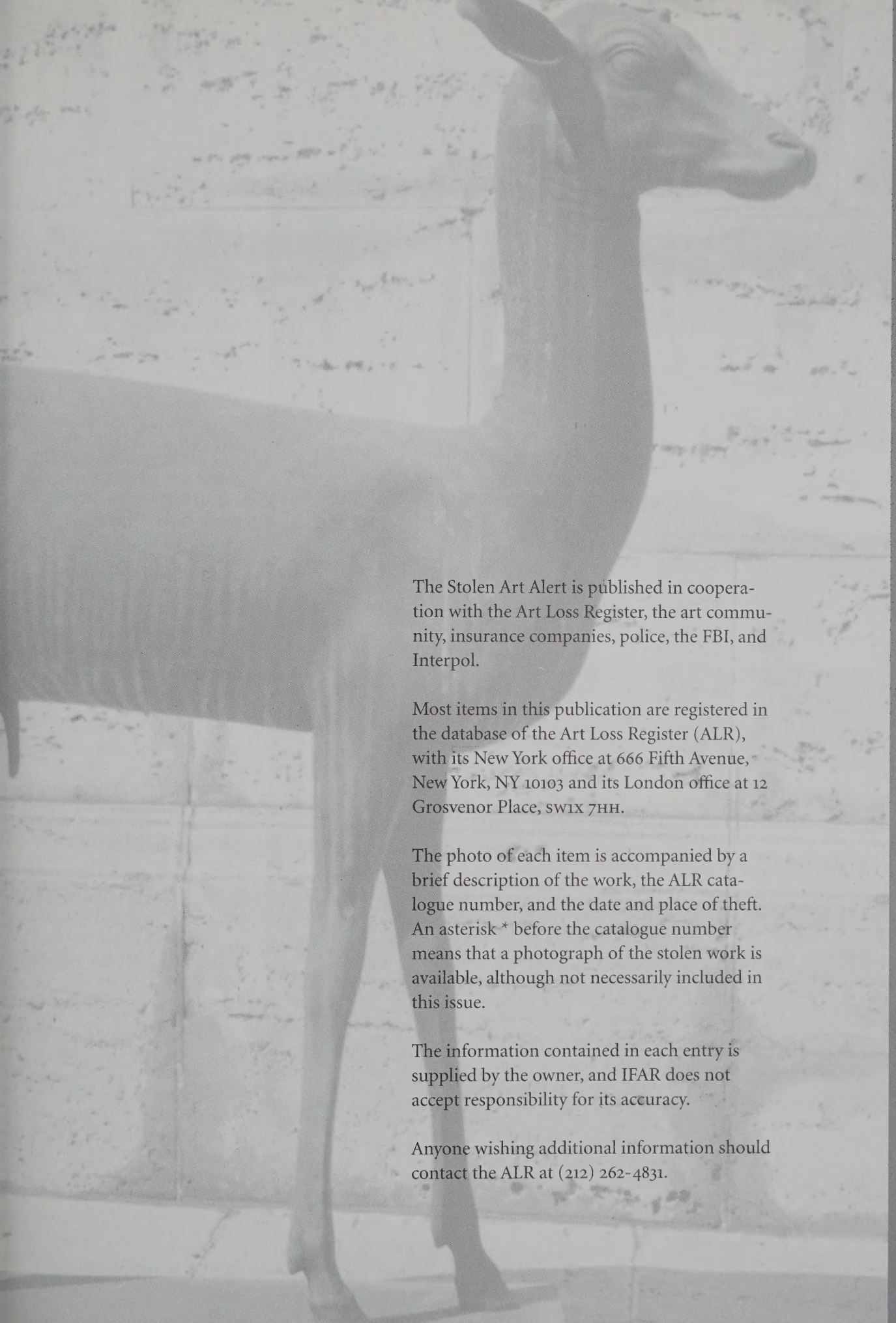

Stolen Art Alert

The Stolen Art Alert is published in cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol.

Most items in this publication are registered in the database of the Art Loss Register (ALR), with its New York office at 666 Fifth Avenue, New York, NY 10103 and its London office at 12 Grosvenor Place, SW1X 7HH.

The photo of each item is accompanied by a brief description of the work, the ALR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, although not necessarily included in this issue.

The information contained in each entry is supplied by the owner, and IFAR does not accept responsibility for its accuracy.

Anyone wishing additional information should contact the ALR at (212) 262-4831.

Stolen Art

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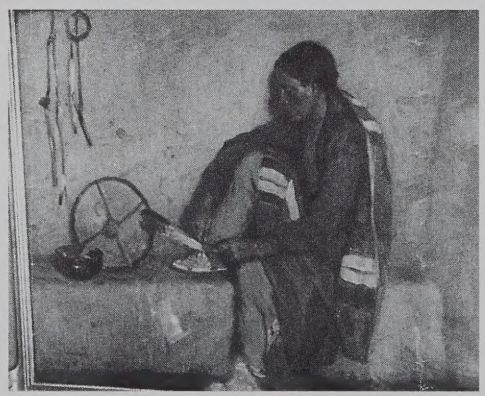

6.

PAINTINGS*

1. *Virgin Mary with the Infant Christ and St. Catherine.* 17th-century. Oil on canvas. Unsigned. 102 x 79.5 cm. *N98.501. Stolen from a private residence in Zurich Switzerland. March 19, 1998. Interpol no. E–71/6–1998.

2. Cornelis Saftleven (Dutch, 1607–1681). *Peasants Eating.* Oil on wood. 32.5 x 43.0 cm. *L98.1821.2. Stolen from a private residence in Essen, Antwerp, Belgium. December 22, 1997. Interpol no. E–100/8–1998.

3. David Teniers II (Flemish, 1610–1690). *A Room with Soldiers.* Oil on canvas. Signed. 50 x 65 cm. *N99.8. Stolen from administrative offices in Saint-Gilles, Brussels, Belgium between March 4 and March 9, 1998. Interpol no. E–103/8–1998.

4. Petrus Jan Schotel (Dutch, 1808–1865). *Seascape.* Oil on canvas. Signed l/r. 43.5 x 58.5 cm. *L98.1821.1. Stolen from a private residence in Essen, Antwerp, Belgium. December 22, 1997. Interpol no. E–100/8–1998.

5. Ivan Grohar (Slovenian, 1867–1911). *Škofja Loka in the Snow,* 1905. Oil on canvas. Signed l/r. 54 x 69 cm. *N99.6. Stolen from a museum in Ljubljana, Slovenia. August 1994. Interpol no. E–109/8–1998.

6. Joseph Sharp (American). *Hunting Son.* Oil on canvas. 20" x 18". *N99.85. Stolen from a private residence in Fort Lauderdale, FL. August 10, 1998.

*Numbering for the 1999 Cumulative Index of Stolen Art begins with this issue.

7. Gabriel Münter (German, 1877–1962). *Murnau*, c. 1908–09. Oil on board. 13" x 16". *N99.98. Stolen from a private residence in New York City. February 10, 1977.

8. Milton Avery (American, 1893–1965). *Grazing Sheep*, 1954. Oil on canvas. 28" x 36". *N99.98. Stolen from a private residence in New York City. February 10, 1977.

9. Karl Kaufman (1843–1901). *Wedding Procession.* Oil on canvas. 78 x 105 cm. Signed either "Karl Kaufman" or with his pseudonym "Charles Marchand." *N99.44. Stolen from a private residence in Heidelberg, Germany. July 17, 1997. Interpol no. E–72/6–1998.

10. Joseph Van Severdonck (1819–1905). *The Harvest*, 1868. Oil on canvas. 70 x 113 cm. Signed l/r. *N99.32. Stolen from an antiques shop in Antwerp, Belgium. January 16, 1998. Interpol no. E–159/10–1998.

11. *Virgin and Child*, 1440. Oil-based tempera on wood. 24 x 18 cm. Inscribed "A.D.–L.P. 1440." *N99.65. Stolen from a church in Borohrádek, Eastern Bohemia, Czech Republic. July 29, 1980. Interpol no. E–134/8–1998.

12. *Virgin and Child* (shown: detail). 17th-century. Oil on canvas. 140 x 60 cm. *N99.39. Stolen from a church in Parlin, Bydgoszcz, Poland. May 9, 1998. Interpol no. E–115/8–1998.

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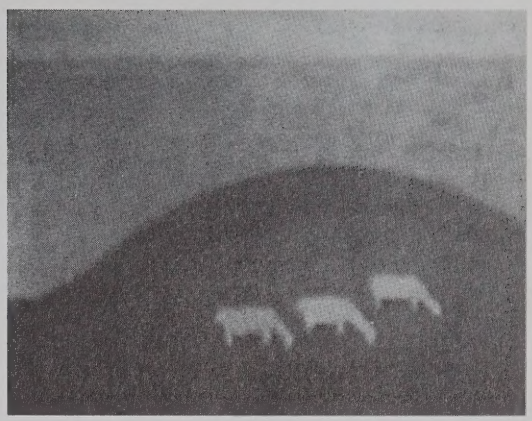

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PRINTS

13. Andy Warhol (American, 1928–87). *Mick Jagger*, 1975. Signed by the artist l/r and by Mick Jagger l/l in black felt-tip pen. Ed. 10/250. *N99.33. Stolen from a private residence in Palo Alto, CA. April 15, 1998. Interpol no. E–148/9–1998.

ICONS

14. *Virgin and Child*, 1820. Tempera on wood. 98 x 60 cm. Date inscribed verso. *N99.62. Stolen from a church in Nova Paka, Jicin, Czech Republic between July 9 and July 13, 1998. Interpol no. E–160/10–1998.

15. *St. Cosmas and St. Damian.* Dated either 1615 or 1815. 64 x 44 cm. Inscribed "IC XC" and "ΑΓΙΟΙ ΑΝΑΡΓΥΡΟΙ" in upper portion. *N98.506. Stolen from a private residence in Athens, Greece on April 11, 1998. Interpol no. E–76/6–1998.

MOSAIC

16. Portion of a Roman mosaic illustrating the wine ceremony with Dionysos and Ariane. 145 x 325 cm. *N99.42. Stolen from an archeological site in Zeugma, Nizip, Belkis, Gaziantep, Turkey. June 15, 1998. Interpol no. E–121/8–1998.

SCULPTURE

17. *Abraham and Isaac.* Bas relief, 16th century. Gold leaf on wood. 45 x 87 cm. *N99.13.1. Stolen from a church in Brignoles, Var, France. March 11, 1998. Interpol no. E–90/8–1998.

18. *The Hebrews Gathering Manna.* Bas relief, 16th century. Gold leaf on wood. 45 x 87 cm. *N99.13.2. Stolen from a church in Brignoles, Var, France. March 11, 1998. Interpol no. E–90/8–1998.

19. Crucifix, c. 17th century. Mounted on a tree stump. Polychrome wood. Ht. 90 cm. *N99.11. Stolen from a church in Abjat-sur-Bandiat, Dordogne, France. Between May 15 and May 31, 1998. No. 349 in the additional inventory of historic monuments. Interpol no. E–97/8–1998.

20. Jonathan Borofsky (American, b. 1942). *Split Head at...*, 1995. Painted cast bronze. 23" x 13" x 8". Ed. of 3. No. 2/3. *N99.1. Stolen from a gallery in Boca Raton, FL. September 17, 1998.

21. Nicholas Buhalis (Greek). *Male Figure*, 1958. Limestone. 16" x 24". *N98.507. Stolen from a private property in Woodstock, NY. December 1, 1998.

22. Haseler & Restall (English, 19th century). Trophy. Gold, bronze, and copper. 48 x 48 cm. Top decorated with Ceres and a bull. Three of the enamel plaques feature Zimbabwean landscapes and one features the coat of arms of the "Bulawayo Agricultural Society." *N99.5. Stolen from a museum in Bulawayo, Zimbabwe. February 18, 1998. Interpol no. E–108/8–1998.

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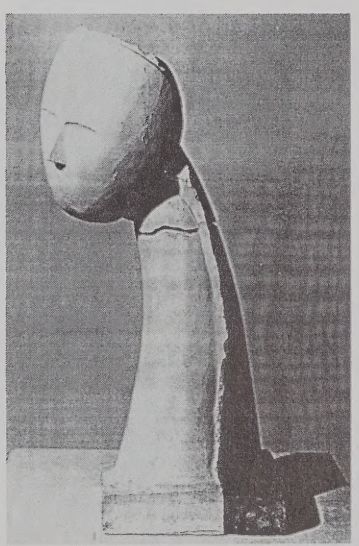

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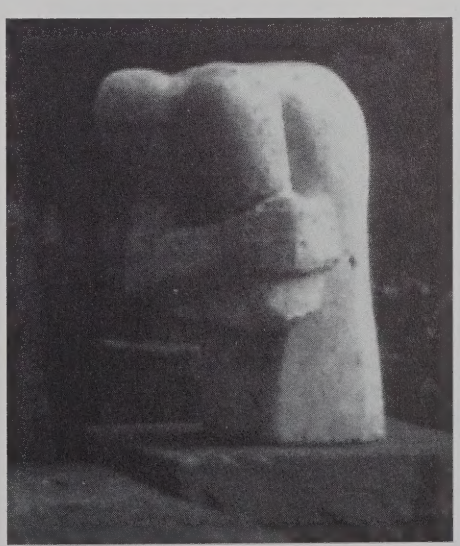

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SCULPTURE

23. Chiurazzi Foundry (Italian, 20th century). *Deer*, 1929. Bronze. Green patina. Ht. 38". One of a pair stolen. Inscribed on base: made in Italy. *N99.29.1.

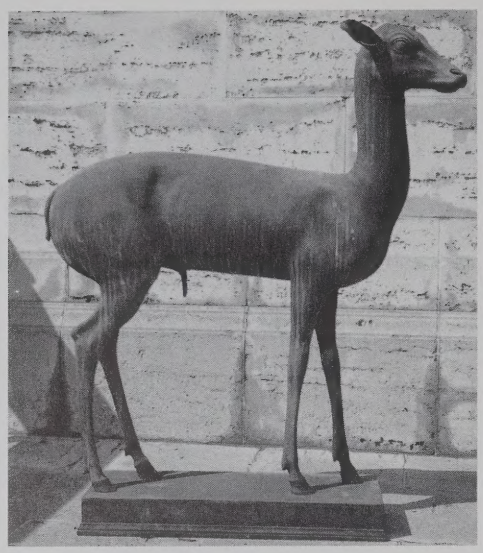
24. Edward Berge (French). *Boy Holding a Frog*, 1924. Bronze. Green patina. 42" x 11". Signed "Berge" at base. *N99.29.2.

25. *Saint Maur*, 15th century. Polychrome wood. Ht. 60 cm. *N99.57. Stolen from a church in Holsbeek, Brabant, Belgium between September 22 and 27, 1997. Royal Institute of Artistic Heritage No. B79790'44 M 249349'76. Interpol no. E–152/9–1998.

26. *The Deposition from the Cross*, 16th century. Painted wood and plaster. Ht. 110 cm. Inscribed "INRI" on upper part of cross. *N99.7. Stolen from a church in Vielsalm, Luxembourg, Belgium. Interpol no. E–102/8–1998.

27. Willard Hirsch (American, 20th century). *Dancing Boy*, 1975. Bronze. Ht. 30". *N98.498. Stolen from a garden pool at a private residence in Charleston, SC. December 1995. *Reward.*

28. *St. Servais.* 17th century. Polychrome wood. Ht. 86 cm. *N99.9. Stolen from a church in Ecaussines, Belgium. August 2, 1997. Interpol no. E–91/8–1998.



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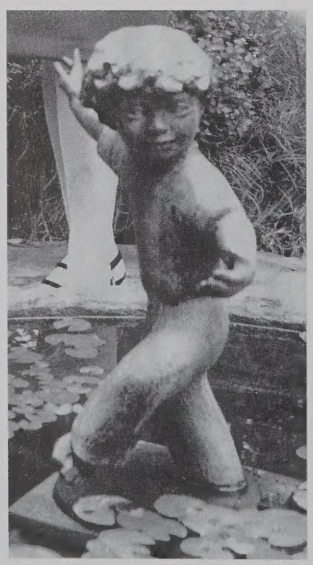

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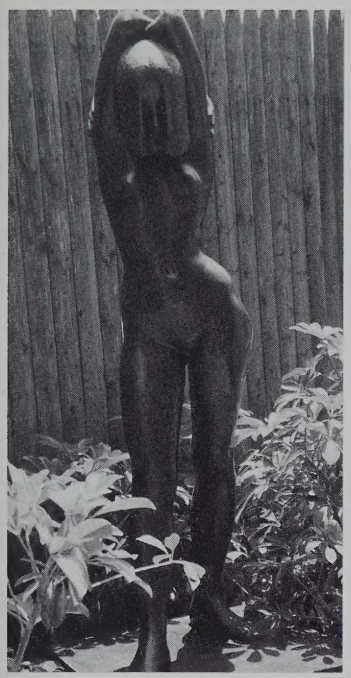

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SCULPTURE

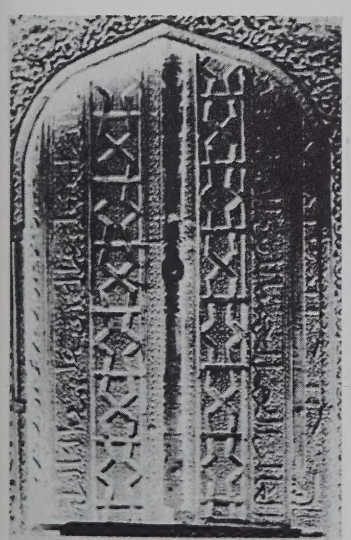
29. Erwin Hauer (American, 20th century). *Sarah.* Bronze. Dark brown. Ht. 42". Signed. No. 6/6. *N99.94.1. Stolen from outside a gallery in New Hope. PA. February 5, 1999.

30. Barbara Chen (American, 20th Century). *Nocturne.* Bronze. Mottled brown patina. Ht. 40". Signed. No. 1/8. *N99.94.2. Stolen from outside a gallery in New Hope. PA. February 5, 1999.

31.

PHOTOGRAPHY

31. *Place d'Armes* (Port Louis), 1867. 18 x 24 cm. *N99.60. Stolen from a museum in Port Louis, Mauritius. June 15, 1998. E–111/8–1998.



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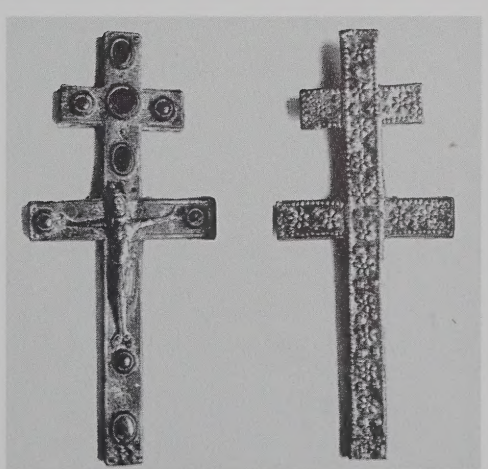

33. (front) 33. (back)

MISCELLANEOUS

32. Double door from a mimbar (Turkish, c. 10th–13th centuries). Wood. Ht. 161–167 cm. W. 122 cm. *N99.37. Stolen from a mosque in Aksaray, Turkey on February 22, 1998. Interpol no. E–114/8–1998.

33. Reliquary cross, c. 13th century. Enameled, stamped and gilded copper mounted on wood and decorated with green precious stones. 20.5 cm. Monogram "XPS" in the central lunula of the upper crossbar. Stolen from a presbytery in Carentoir, Morbihan, France on March 11, 1998. Listed as a historical monument. *N99.12. Interpol no. E–96/8–1998.

Missing Art

PAINTINGS

1. Walter Anderson (American, 20th century). *Mallards*, 1960. Watercolor. 8½" x 11". *N99.84. Lost in transit between West Tisbury, MA and New York, NY. December 28, 1998.

2. David Levine (American, 20th century). *An Embroiderer*, c. 1984–85. Watercolor on paper. 12" x 10½". *N99.81. Reported missing from a gallery in New York, NY. November 5, 1998.

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Recovery

Willem de Kooning (Dutch, 1904–97). *Untitled.* Oil on paper mounted on canvas. *L91.368.1

This painting was stolen from a gallery in New York in 1990 and recovered in 1998 when it was listed in an auction sale catalogue. The Willem de Kooning Estate alerted IFAR to a potential problem with respect to the sale, and IFAR referred the call to the ALR.

Note: This is a revised description of a recovery reported in the Winter 1998/99 issue.

Thefts

34.

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34. Giovanni Bellini (Italian, 1438–1516). *Portrait of a Young Man*, c. 1500. Oil on wood. 29.5 x 23.0 cm. *L99.326.

35. Rembrandt Harmensz. Van Rijn (Dutch, 1606–69). *Portrait of a Lady*, 1632. Oil on wood. 76.5 x 59.0 cm. *L99.326.

On Friday afternoon, January 28, thieves stole these two paintings from a private museum, the Nivaagaard Malerisamling, in Nivaa, Denmark, 15 miles north of Copenhagen . The paintings were valued at more than DKK 100 million. A museum guard attempted to stop the robbers but was knocked down. The museum, which specializes in Dutch and Italian painting of the 16th and 17th centuries, has offered a $50,000 reward for information leading to their recovery. On March 16, police arrested three men suspected of the theft. Thus far, authorities have declined to say whether the paintings were recovered.

Recoveries

Joseph Mallard William Turner (English, 1775–1851). *Rievaulx Abbey, Yorkshire*, c. 1822–25. Watercolor. 28 x 40 cm. *L99.246.

Walter Richard Sickert (English, 1860–1942). *Old Heffel of Rowton House*, c. 1916. Oil on canvas, 55.8 x 40.7 cm. *L99.246.

On January 22, robbers wearing ski masks bound and gagged staff members from the York City Art Gallery in the U.K. and escaped with twenty important works of art, including these two by Turner and Sickert. The robbers cut the canvasses from the frames and broke through 4 inches of glass protecting the Turner, which alone was valued at approximately £400,000. On May 17, police recovered all twenty paintings. Two men were charged—one with taking part in the raid and the other with handling stolen goods.

Rufino Tamayo (Mexican, 1899–1991). *Hombre confrontando el infinito*, 1967. Oil on canvas. 50 x 40 cm. On January 28, thieves stole this and eleven other oil paintings by Tamayo from Galería López Quiroga in Mexico City. The paintings, on loan from private collectors in the U.S., Europe, and Mexico and valued at $2.5 million, were part of an exhibition celebrating the centenary of the artist's birth. When the police were given sketches of the four suspects, they recognized them as members of a gang that specializes in stealing jewelry and works of art. They recovered all twelve paintings, undamaged and in their original frames, just four days after the theft during a raid on an apartment complex in Mexico City.

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